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AMERICA SUPREME IN MUSIC INTEREST, SAYS CARL FLESCH

**Eminent Hungarian Violinist at
Notable Banquet in His Honor
Gives Telling Endorsement of
Salient Points in "Musical
America's" Campaign for In-
dependence—Four Matters in
Which We Excel**

Many of the salient points in the campaign that has been waged by MUSICAL AMERICA and its Editor, John C. Freund, for the recognition of America's musical resources received telling endorsement from one of the most distinguished European musicians now visiting this country on Saturday night, when "The Bohemians" gave a dinner at the Hotel McAlpin, New York, in honor of Carl Flesch, the Hungarian violinist.

Three hundred members and their families were present when Mr. Flesch, escorted by President Franz Kneisel, entered and took his place at the honor table. At this table sat, in addition to Mr. Flesch, Mr. and Mrs. Franz Kneisel, Katharine Goodson, Harold Randolph, Mr. and Mrs. Walter Damrosch, Thuel Burnham and August Fraemcke.

Following the dinner Mr. Fraemcke, in the absence of Rubin Goldmark, who was in Boston to hear the premiere of his symphonic poem "Samson" by the Boston Symphony Orchestra, welcomed Mr. Flesch in the name of the club, the guest of honor acknowledging the greeting by rising. Mr. Damrosch was then introduced by Mr. Fraemcke.

The well-known conductor paid high tribute to Mr. Flesch, stating that it had been one of the greatest pleasures of his career to conduct the Brahms Concerto for him this Winter at the concerts of the Symphony Society. In his address, which was replete with human touches, Mr. Damrosch dwelt on the conditions which exist in America to-day. He stated emphatically that America now decides for itself whether or not an artist shall be regarded as praiseworthy, that the encomia of foreign critics have no longer the influence that they had even a decade ago. It was with no little pleasure, he said, that he could relate that Mr. Flesch had achieved the triumphs he has had here this Winter, and that America had once more set its seal of approval on a truly great artist.

Mr. Flesch spoke in German, barring a few characteristic sentences in English. That the propaganda being made by John C. Freund for the musical independence of America has taken deep root was instanced both in Mr. Damrosch's emphatic upholding of our judging artistic prowess for ourselves and further by what the noted violinist had to say. After expressing himself in terms of highest praise for the cordial reception accorded him by "The Bohemians" he made clear to those present that he has found America a country which may without fear call itself musical.

Said Mr. Flesch:—"There are four things in which America is in advance of Europe. They are, first, the quality of its orchestras, second, the size and beauty of its concert-halls, third, the enthusiasm, in fact, the whole attitude of its audiences, and finally the conditions under which musicians live. Think of the thousands of foreign musicians who have come here to live in the past twenty years! All of them have found it a country in which it is possible to earn a good living. As to the smaller cities the interest in music is simply tremendous. I can assure you that on my return to Berlin next month there will be many

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LOUIS KREIDLER

Young American Baritone of the Century Opera Company, Whose Continuous Success with That Organization Bears Testimony to the Accomplishments Possible for the Native Singer, Home-Trained. See page 5.

Arthur Middleton Engaged for Metropolitan.

CHICAGO, March 13.—Arthur Middleton, the American basso, has been engaged for next season by the Metropolitan Opera Company. He has been a highly successful concert and oratorio singer and has appeared in all parts of the country. It is said that Mme. Frances Alda, wife of General Manager Gatti-Casazza, of the Metropolitan, suggested the engagement of Mr. Middleton after hearing him in concert a few weeks ago. Mr. Middleton is about thirty years old. He has never sung in opera.

Mme. Rider-Kelsey Sails for Year in Europe

Mme. Corinne Rider-Kelsey, the eminent concert soprano, sailed for Europe last Tuesday on the *Caronia* for Italy. While abroad she will take charge of the vocal instruction of a number of American girls, having been influenced to take up that work through MUSICAL AMERICA's campaign for the better protection of American girls studying abroad.

Mme. Rider-Kelsey will also make a number of concert appearances. She will probably remain in Europe for an entire year.

Stillman Kelley to Conduct His "New England" Symphony in Germany

COLUMBUS, O., March 12.—An invitation has been received by Dr. Edgar Stillman Kelley, of the Western College for Women and the Cincinnati Conservatory of Music, to conduct his "New England" Symphony at the Liszt Festival in Altenburg, Germany, at the end of April. This festival is under the patronage of the Herzog of Altenburg, and it will be a fine opportunity for this noted American composer to be heard with his own work.

Mme. Melba Departs

Mme. Nellie Melba sailed for Europe last Tuesday on the *Mauretania*, after her remarkably successful trans-continental tour with Jan Kubelik. Mme. Melba said she would not return to America for two years.

CHANGES PREDICTED IN CENTURY PLANS

**City Club Said to Be Behind Project
to Alter Scope and Direction
of Opera Company**

New and interesting developments in the affairs and plans of the Century Opera Company have followed in the wake of MUSICAL AMERICA's publication last week of the report that Andreas Dippel was being considered as general administrative director of the company for the carrying out of its greatly broadened plans of opera in English for the larger cities of the entire country.

It has practically been decided that the Century Opera Company, as it is now constituted, will have a three months' tour of the larger cities and that, during this tour, which will take place in January, February and March, Andreas Dippel will present a season of opera at the Century Theater. It is assumed that this season will be of light opera since Mr. Dippel's plans have long been made toward that end, but it is not certain that there will not be some effort made to present grand opera during these months by Mr. Dippel.

While the brothers Aborn have accomplished astonishing results by their efforts to establish an English grand opera company on short notice it is understood that it is only the presence of a three years' contract which prevents an entire change of management. It is understood that while they will remain as heads of the Century Opera Company it is possible that the three months' season as given by Mr. Dippel will be so successful as to require his assistance in managing the entire enterprise another year.

In such an event it is probable that the Aborns will have charge of the road companies or of the presentation of English opera in other cities, at least for one year.

There have been rumors, also, that the moving force in this contemplated change has been the City Club, at one of whose meetings the opera in English project first took concrete form. Certain members have felt for some time that the Century Opera as now conducted was not in line with the original design and that changes should be made, especially in the management. It is possible that the ideals of the City Club are too exacting for fulfillment by such a scheme and with such resources as the Century Opera boasts, but there is every indication that the City Club desires to have the effort, at least, made along more serious—if not more ambitious lines.

In spite of the fact that announcements have been continuously made that the Century Opera is a financial success it is hinted that there has been so many poor houses that the balance sheet will show a disconcerting state of affairs at the end of the year. The project, publicly stated some time ago, to put in 1,000 more seats to sell at one dollar, thus eliminating many of the higher priced seats, and the very recent offering of reduced rates to students of singing for the remainder of this season and for next, would seem to bear out this assumption.

The Society for Opera in English, although not a direct contributor to the Century Opera scheme, has felt a very real responsibility for its success and has therefore assumed both to praise and criticize the organization and its work. At its recent dinner it will be recalled, Otto H. Kahn offered to accept advice from an advisory committee to be appointed from the membership of the society. This has not yet been acted upon and the membership of such a committee has been limited by Mr. Kahn and his associates so that no active teachers of singing or critics can serve.

In addition, a certain circle of members of the Society have been active in trying to help the Century Opera with suggestions as to the management. The

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PITTSBURGH MUSICIANS COME OUT FOR OUR MUSICAL INDEPENDENCE

Hearty Endorsement for Campaign Recorded as John C. Freund
Addresses Leading Factors in City's Musical Life—Chautauqua
Salute for Speaker—Indianapolis Joins in Support of Movement

PITTSBURGH, Pa., March 14.—It was a most appreciative and enthusiastic audience of men and women representative of Pittsburgh's great musical interests that greeted John C. Freund, the editor of *MUSICAL AMERICA*, in the English room of the Fort Pitt Hotel Thursday night, where he lectured before the Congress of Women's Clubs of Western Pennsylvania on "The Musical Independence of the United States."

So impressed were his hearers that immediately following his splendid narrative of an issue that has stirred the whole world, the danger of sending American girls abroad to be educated, the large audience arose and pledged its support to Mr. Freund's propaganda, applauding vigorously as it did so. Mr. Freund was introduced to his audience by Mrs. John H. Armstrong, president of the congress. When Mr. Freund stepped in front of the rostrum to speak, his large audience was soon on its feet, extending to him the Chautauqua salute—the waving of white handkerchiefs—the highest tribute that can be accorded to a public speaker.

In introducing Mr. Freund the latter was paid a glowing compliment by Mrs. Armstrong, who took occasion to give public recognition and approval of the splendid cause which Mr. Freund espouses. "Mr. Freund, the editor of *MUSICAL AMERICA*, needs no introduction to the people here to-night," said Mrs. Armstrong. "I feel that everyone here looks upon him as a friend to the uplift of everything good in music, which is so dear to his heart, and who has been giving his time and his money to lift us to higher and loftier ideals. When you realize how many miles he has traveled to be with us to-night, at not one cent of expense to the Congress of Clubs, an organization with 8,000 members—when you realize that he is denying himself of many of the good things of life to make so worthy a battle for our own American artists and teachers and everything we make in musical instruments, our hearty support should go out to him and to his papers. He comes to us as the exponent of a new gospel of faith and power—faith in the musical possibilities of our wonderful country—to make America famous throughout the world as a musical nation. We now see through a glass darkly, but I feel that after we have heard his eloquent talk, *MUSICAL AMERICA* will not only be the name of the magazine of which he is the head, but that we will see possibilities of our own country also being called Musical America in fact. It has a sweet and charming sound to our ears. May those who are across the broad Atlantic think of that charming melody of 'Home, Sweet Home.' If those who are there were only here to-night by our own hearthstone, no ties would need be severed, no hearts broken by sad separations of years, and musical hands could join musical hands and help him in this noble effort he is making."

Mr. Freund commanded the immediate attention of his audience, his picturesque appearance making a deep impression. His address was interrupted frequently by hearty applause when he made point after point in answering his European critics by producing the evidence to prove his contention regarding the grave dangers which confront American girls who go abroad for their musical education. He startled his hearers by reading from a book written by the Rev. Dr. J. M. Dickey, pastor of an American church in Berlin, and dedicated by permission to His Majesty, the Emperor of Germany, reciting incidents in the police court records, which bore out some of the dangers which he has pointed out both from the public platform and in *MUSICAL AMERICA*. He asserted that the American musician should be encouraged—that there should be municipal orchestras, public auditoriums, numberless singing societies and places of recreation for the toiling masses. He said that surely after so many generations of Americans had gone abroad they had learned something in music worth while and were now able to stand alone; that the insults which are heaped on America,

a nation which spends \$600,000,000 a year in music, or more than all Europe combined, should be resented. He declared in no uncertain terms the musical independence of the United States, and when his words fell upon the audience the remark was greeted with spontaneous applause. He paid a splendid tribute to the American critic, who he asserted was superior in most instances and just as good as any the Old World has produced. He spoke in the highest terms of the American piano, and how we lead in the manufacture of band and other instruments. Surely, he contended, a nation with such a reputation ought to be able to stand alone, and predicted that America would be the dominant factor in music ere long, just as this country is in big business.

Following the lecture Mrs. Armstrong entertained Mr. Freund at supper. The supper was served in the Dutch room of the Fort Pitt Hotel. Many of the city's leading musicians were guests, these including Charles N. Boyd, the president of the Musicians' Club, whose membership includes most of the leading musicians in Pittsburgh; James Stephen Martin, director of the Pittsburgh Male Chorus, and Mrs. Martin; William H. Oetting, the well-known organist; Dallmyer Russell, teacher and pianist, and Mrs. Romaine Smith Russell, his wife; Adah S. Thomas, who was a reader of *MUSICAL AMERICA* way back in the 70s; Silas G. Pratt of the Pratt Institute of Music and Art, Mrs. Pratt, and their daughter, Sylvia Pratt; Mrs. Martha S.

Steele, the well-known soloist; Elizabeth M. Davison, president of the Tuesday Musical Club, and Clara C. Davison; S. Carl Whitmer, the well-known musician; Mrs. Jerome Schaub, who had a prominent part in the lecture; Mr. and Mrs. Armstrong, and Edward C. Sykes, the Pittsburgh representative of *MUSICAL AMERICA*.

Prominent among those who were in the audience, besides those at the supper, were Joseph M. Gittings, a teacher of more than ordinary note; Ad M. Foerster, a Pittsburgh composer; A. E. Anderson, president of the Public Defense Association of Pittsburgh; Mrs. John S. Flannery, president of the Pittsburgh Marketing Club, who had a prominent part in bringing Mr. Freund to Pittsburgh, and who is known far and wide because of her interest in matters that affect the home; John Milton Bailey, well known to all Pittsburghers, and many others of prominence.

Mr. Freund also was honored with a short musical program, the soloists being Miss Bellefield, violinist; Miss Faville, pianist, and Roselier Erdice, accompanist, their work being of a most enjoyable nature. The program was short and in keeping with the spirit of the occasion.

The town still is talking about Mr. Freund's visit, and many musicians who were unable to be present to hear him are regretting they could not attend. It is more than likely that official recognition of his presence here will be taken by some of the musical organizations adopting resolutions that will endorse Mr. Freund's movement in a formal way and proclaim America for Americans in all that is musical. Mr. Freund not only made a profound impression here, but all the newspaper critics who attended the function spoke in the highest terms and commendation of the efforts which he is making to make America the leader in everything musical.

EDWARD C. SYKES.

MUSICAL INDEPENDENCE PLEA ENDORSED IN INDIANAPOLIS

INDIANAPOLIS, March 15.—Under the auspices of the Music Section of the Department Club, of which Mrs. Ida Gray Scott is the president, John C. Freund, the veteran editor of *MUSICAL AMERICA*, last night made his already internationally known address, on the subject of the Musical Independence of the United States, at the Masonic Temple.

The audience, though not large, was very representative, nearly all the leading musicians, teachers, and conductors of the city being present.

There would, probably, have been a larger attendance, but for the unfortunate fact that the music lovers of Indianapolis, as in some other cities, are divided into a number of conflicting cliques, so that if one of these cliques is interested in anything or anybody, all the others either stay away, or positively oppose. The result of this has been that Indianapolis is behind most other cities of less population, in musical progress, although it has a number of very capable musicians and teachers, among whom may be mentioned Alexander Ernestinoff, the director of the local orchestra, who has done some splendid work.

The press of Indianapolis had been most generous in its notices of Mr. Freund's coming. Indeed, it had printed columns in advance, and reproduced his portrait so many times, that everybody in the city must have been familiar with it.

Mr. Freund was introduced by Mrs. Scott in a brief but pointed speech in which she said that there had always been men ready, at any sacrifice, to rise for the truth and especially for liberty, for independence. Such a man was the Editor of *MUSICAL AMERICA*, whose propaganda had already attained not only national but international importance.

In his address, which followed the lines on which he had spoken elsewhere, Mr. Freund paid a strong tribute to the women managers in the cities in the Middle West, who had done so much for music by their untiring efforts, often at serious personal loss, and had used every effort to bring the best artists and musical organizations to their various cities. Among them he singled out Mrs. Ona B. Talbot, the manager and impresario, who, for fifteen years, had rendered the most distinguished services to Indianapolis, and deserved to rank with the most progressive and enterprising women in the musical world.

After he had described, at length, the wonderful growth of musical knowledge, of musical culture and of the musical industries in this country, for the last forty years, Mr. Freund took up the question, so much discussed, of the danger incurred by young American girls who go to Europe, without proper means and protection.

In this connection he quoted from the *Seattle Star*, a most appealing interview with the Sexton of the American Church in Paris, who, for many years, had buried a number of young American girls who had gone to the great Gay City, to seek fame, either as singers, musicians, or painters, and who had, in one way, or another, committed suicide.

This article, Mr. Freund said, had been published in the *Star* during August of last year, and consequently it had not been printed with regard to the present controversy, though it bore on it strongly.

He also read some pages from a work by the Rev. J. F. Dickey, the former Pastor of the American Church in Berlin, entitled "In the Kaiser's Capital." Mr. Dickey's story was of the most heartrending character, and was designed to show the necessity of supporting the American Church in Berlin, as the only refuge for young American girls, when they are in distress.

One strong point made in the address, was in the shape of a question.

"If," said Mr. Freund, "we have been sending, as we have for nearly half a century, tens of thousands of our brightest girls and boys to Berlin, Paris and Milan, more particularly to Berlin, for a musical education if, during this period, we have expended, as we have, tens and tens of millions of dollars for this musical education for our boys and girls abroad; if, during this period, some of the finest and ablest German, French and Italian musicians and teachers have come to this country to settle here and teach; and finally, if, during this period, some of the greatest musicians, virtuosi, operatic singers and conductors, have come here, have appeared in our leading cities, have, indeed, toured the country from East to West and North to South; and if, after all this expenditure of effort and money we are still in such a state of abject musical ignorance that it is positively necessary for us to send our children abroad to get even a decent musical education—what is such an education as foreigners can give us, worth, anyhow?"

Mr. Freund answered this question himself, by stating that it was precisely because this education had been worth

much, that we are, to-day, able to stand on our own feet and claim independence in musical matters, of the rest of the world.

At the conclusion of the address the audience applauded for several minutes. Then Mrs. Scott proposed a rising vote of thanks to Mr. Freund which was passed with renewed expression of hearty approval.

The notices in the press of Mr. Freund's address are particularly favorable, with the exception that Paul Martin, the music critic of the *Star*, while giving Mr. Freund high praise for his disinterested work in the propaganda he is making, still insists that for a really high class musical education it is necessary to go to Europe, and, furthermore, that all the stories that have been told, with regard to conditions abroad and their fateful influence upon our young students, are, if not exaggerated, isolated cases, and do not represent the general situation.

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AMERICA SUPREME IN MUSIC INTEREST, SAYS CARL FLESCH

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who will not believe me when I relate—and I shall do so—that in a city of 15,000 inhabitants like Ann Arbor, Mich., there is a concert hall which seats 5,000 and that it was filled when I appeared there recently. Think of what this means! Why, in Germany a city of 15,000 only has a concert public of three or four hundred!"

Numerous anecdotes of European ideas of this country were told by the violinist. He summed it up by narrating an incident in Berlin where an artist just returned from this country was speaking in disparaging terms about its musical taste. Mr. Flesch and a friend were present listening to the artist's story. When he finished the friend remarked to the artist: "Then you had no success in America?" This Mr. Flesch believes to be the situation. Only those musicians who come here and are failures return and speak badly about America as a musical country. He declared that this evening arranged in his honor would be the most treasured one of his first American tour and one of the greatest in his career. In concluding he toasted the future of the club.

Following Mr. Flesch, Carl Hauser, widely known as an after-dinner speaker, made one of his witty speeches. Then was presented a program of humorous numbers.

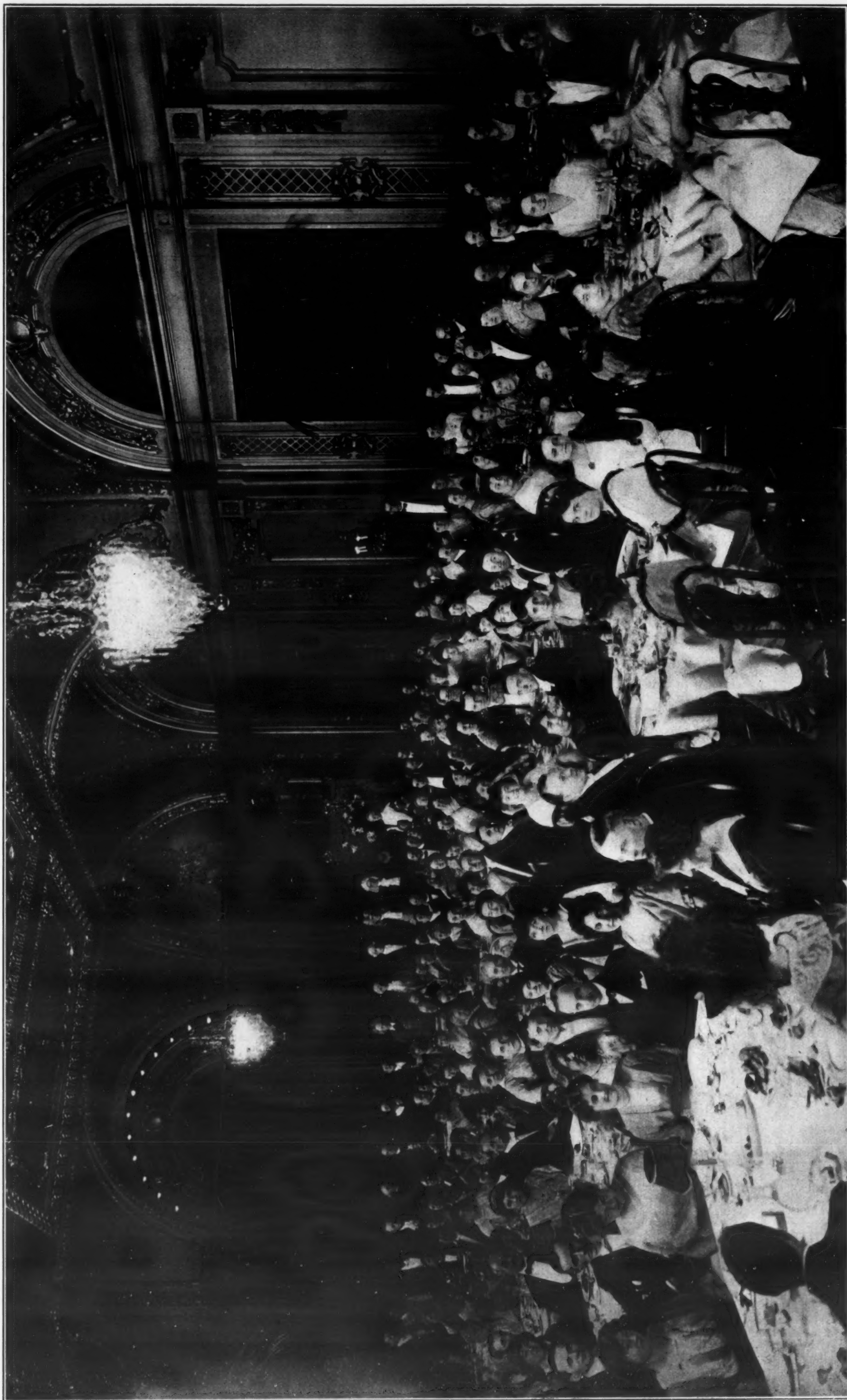
During the course of the evening shouts of "Extra! Just out!" arrested the attention of the banqueters, as newsboys entered the hall with copies of *The New York Bohemian*, a humorous "Flesch Number" which had been especially prepared for the occasion by Sigmund Herzog, Paolo Gallico, Leo Schulz, Arthur Schoenstadt and A. Walter Kramer. In it appeared cartoons of Mr. Flesch, humorous articles and the like.

The program heard after the dinner presented the Manhattan Ladies Quartet, with Dr. Nicholas J. Elsenheimer at the piano, in Dr. Elsenheimer's "Dame Holle" and Charles Gilbert Spross's "Come Down, Laughing Streamlet," Leo Schulz and Herman Kuhn in a sketch, "Paganini's Visit to Liszt," in which the popular solo cellist of the Philharmonic Society appeared dressed as the famous Abbé-pianist, the "Original Tyrolian Schmalz Quartet," Charles A. Kaiser and Abbé-pianist; the "Original Tyrolian Kellerman and Edmund A. Jahn, basses, all in costume; Iffi Engel and Heinrich Matthees of the Irving Place Theater in couplets and Miss Engel in an imitation of Geraldine Farrar and Louise Homer in the first act of "Königskinder;" Charles T. Safford in one of his characteristic pianologues, "Four Bad Character Pieces, Op. 4567," Louis Mann in excellent stories and a "Votes for Women" intermezzo in which Ludwig Marum, William Doenges, Josef Kovarik and Joseph Gotsch appeared in female attire, smoking cigarettes and indulging in high-balls, after which they sat down to a string quartet rehearsal playing what was said to be a parody on the much-discussed Schönberg quartet.

At the close of the evening May Richard and S. Mark Minuse gave an exhibition of modern dancing after which there was dancing for everybody. The evening was arranged by Sigmund Herzog, of the club's Board of Governors, and was voted one of the most enjoyable ever given by "The Bohemians."

A. W. K.

NOTABLE BANQUET OF THE MINNEAPOLIS MUSICIANS



THE above is a photograph of the musicians' banquet, in Minneapolis, February 24. A feature was the entrance, one after the other, of musicians, perfectly costumed and wigged to represent the great composers. At this dinner the following resolution was passed amid great enthusiasm:

"RESOLVED, that it is the sense of this body that John C. Freund of New York, in his crusade for the social liberation of America in musical matters, is doing a work of immense importance; and that the occasion for such a course is opportune; that we heartily commend him for his fearless declaration of independence; that we desire to add our mite to the tide of sentiment now gathering in that direction; and that we will strive to build up our own musical standing so as to be found worthy to 'stand and be counted.'"

A SUPERB "GÖTTERDÄMMERUNG" DESPITE MISHAPS

Mme. Fremstad Sprains Her Ankle and Mme. Ober Faints, but Both Contribute Supremely Eloquent Performances—Mme. Alda's Blue Wig Makes a Small Sensation in "Tales of Hoffmann"

A SUPERB performance of "Götterdämmerung" was effected at the Metropolitan Opera House on Friday evening of last week despite the conjunction of Friday and the thirteenth. Yet the event was not consummated without mishaps, though these were not of a nature to influence the outward aspects of the representation. During the first act Mme. Fremstad sprained her ankle, while in the third Mme. Ober, the *Flosshilde* of the evening, was made ill by the motion of the *Rhinemaidens'* swimming apparatus, and fainted, though, fortunately, not until the nixies had concluded their confabulations with *Siegfried*.

However, few in the audience were apprised of these facts. Though suffering considerable pain, Mme. Fremstad fairly rose above herself as *Brünnhilde*, and held her audience under a spell of almost exhausting tenseness. Her impersonation is, in truth, one of the dramatic wonders of the age. But Mme. Fremstad was also in exceptionally good voice last week and sang with splendid vocal effect.

Mme. Ober's *Waltraute* was once again a masterpiece in miniature. Few living singers have the marvelous faculty of acting with their voices, so to speak, as has this one. She can be supremely eloquent without the aid of a single gesture or motion, thanks to the enormous variety of emotional coloring of which her voice is capable. Mr. Berger was *Siegfried* and except for Mr. Ruysdael, who enacted *Hagen* for the first time here, the rest of the cast was the same as at the two previous performances. The American basso provided an eminently intelligent and convincing portrayal. He was sinister in appearance and action and becomingly stalwart. His best work was accomplished in the second act. But why should *Hagen's* hair be so liberally streaked with gray? The Nibelung's son is by no means advanced in years.

Mr. Hertz again read the heaven-storming score superbly.

French opera, "The Tales of Hoffmann," with the Metropolitan's polyglot cast, received its innings on Thursday evening, and the performance had several points of interest. First in importance was the substitution of Leon Rothier for Dinah Gilly as *Dappertutto*, as the latter had not yet recovered from a sprained ankle. Mephistophelean were the French basso's costume and make-up for this one of the three sinister rôles in the opera. Mr. Rothier sang the "Diamond Song" well in the main, and his performance of his accustomed part, *Dr. Miracle*, was as weirdly effective as usual.

Mme. Alda's Blue Wig

Mme. Alda's introduction of one of the new blue wigs in opera was a sensational feature of the evening. In the stage lighting of the "barcarolle" scene it seemed that the soprano's representation of the Venetian courtesan had grown gray-haired, but when she appeared for the curtain calls the blue wig shone forth in all its glory and—with the singer's "slit skirt"—there was a premium on opera glasses for the moment.

Carl Jörn was again the *Hoffmann* and an effective one, while Miss Bori, Frieda Hempel and Messrs. Didur and de Segurola were welcomed again in their rôles. Albert Reiss's antics as *Cochennille* grow more convulsing at each performance.

At the extra Thursday matinée,

"Madama Butterfly" enlisted the services of the regular cast including Miss Farrar and Messrs. Martin and Scotti.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, March 18, Ponchielli's "La Gioconda." Mmes. Destinn, Homer, Duchène; Messrs. Caruso, Amato, De Segurola. Conductor, Mr. Toscanini.

Thursday Afternoon, March 19, Strauss's "Der Rosenkavalier." Mmes. Hempel, Ober, Case, Mattfeld, Fornia; Messrs. Althouse, Goritz, Leonhardt, Schlegel. Conductor, Mr. Hertz.

Thursday Evening, March 19, Puccini's "Tosca." Miss Farrar; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Friday Evening, March 20, Wolf-Ferrari's "L'Amore Medico." First performance in America. Miss Bori, Mme. Alten; Messrs. Cristalli, Pini-Corsi, Rothier, De Segurola. Conductor, Mr. Toscanini. Followed by Herbert's "Madelaine." Mme. Alda; Messrs. Althouse, Segurola, Pini-Corsi. Conductor, Mr. Polacco.

Saturday Afternoon, March 21, Gluck's "Orfeo ed Euridice." Mmes. Homer, Gaski, Case, Sparkes. Conductor, Mr. Toscanini.

Saturday Evening, March 21, Wagner's "Lohengrin." Mmes. Fremstad, Ober; Messrs. Berger, Goritz, Witherspoon, Schlegel. Conductor, Mr. Hertz.

Monday Evening, March 23, Wagner's "Die Walküre." Mmes. Gaski, Fremstad, Homer; Messrs. Berger, Well, Ruysdael. Conductor, Mr. Hertz.

Wednesday Evening, March 25, Wolf-Ferrari's "L'Amore Medico." Cast as above. Followed by Wolf-Ferrari's "Secret of Suzanne." Mme. Alda; Messrs. Scotti, Bada. Conductor, Mr. Polacco.

Thursday Afternoon, March 26, Puccini's "La Bohème." Miss Farrar, Mme. Sparkes; Messrs. Cristalli, Gilly, Rothier, Pini-Corsi. Conductor, Mr. Polacco.

Thursday Evening, March 26, Humperdinck's "Hänsel und Gretel." Mmes. Mattfeld, Alten, Robeson; Messrs. Reiss, Goritz. Conductor, Mr. Hertz. Followed by Leoncavallo's "I Pagliacci." Mme. Fornia; Messrs. Caruso, Amato. Conductor, Mr. Hageman.

Friday Evening, March 27, Wagner's "Die Meistersinger." Mmes. Hempel, Homer; Messrs. Berger, Well, Goritz, Witherspoon. Conductor, Mr. Toscanini.

Saturday Afternoon, March 28, Charpentier's "Julien." Miss Farrar; Messrs. Caruso, Gilly. Conductor, Mr. Polacco.

AT THE BROOKLYN ACADEMY OF MUSIC.

Tuesday Evening, March 24, Ponchielli's "La Gioconda." Mmes. Destinn, Homer, Duchène; Messrs. Caruso, Amato, De Segurola. Conductor, Mr. Toscanini.

It was a splendid performance and there was a huge audience to enjoy it.

That the Metropolitan's public, regular or "popular," does not entirely agree with the critics' high estimation of

ary. Negotiations have, however, been under way for some time with several prominent vocal teachers, but nothing has been definitely decided. It is understood, however, that certain teachers have been asked to submit plans for such a school to the City Club at a meeting to be held in the near future, the understanding being that the best one is to be chosen though no definite promise has been made to that effect.

The National Society of Teachers of Singing, which has had a more or less stormy career and which has been little heard of in the last few years, has entered into the arena with a proposal that teachers from its ranks be chosen to head the new school.

"Königskinder" was indicated again on Saturday evening, when the Humperdinck opera was greeted by an audience remarkably small when one considers the poetic charm of the libretto, the unflinching beauty of the score and the enchanting performance of the *Goose Girl* by Geraldine Farrar, who is one of the Metropolitan's strong drawing cards.

Those who are devoted to the little masterpiece, however, are unwavering in their loyalty, and the Saturday night gathering was especially staunch in remaining to the close of the uplifting final scene and giving Miss Farrar, Mr. Jörn and Otto Goritz repeated curtain calls. The *Goose Girl's* geese did not perform as perfectly as their human associates, for their squawking marred the love scene in the first act and they flatly refused to make their exit at Miss Farrar's behest.

Saturday afternoon was devoted to "The Girl of the Golden West," with Caruso, Amato, Destinn and Gilly occupying the principal rôles and Polacco conducting with his characteristic success. Mr. Gilly was forced to hobble through his part of the performance supported by a cane.

"Manon Lescaut" Repeated

With its familiar cast of two seasons, Puccini's version of the Abbé Prévost "Manon Lescaut" story was revealed on March 11 to the Wednesday subscribers, who were strongly impressed by the cumulative force of its dramatic action. Enrico Caruso's singing of *Des Grieux* was as emotionally potent as ever. Señorita Bori revealed anew her vocal and personal allurements, and their singing of the lyric last act brought fervent curtain calls. Messrs. Scotti and de Segurola repeated their graphic character studies and Mr. Polacco guided the orchestral forces with discretion.

The third performance of "Julien" was given last Monday evening before an audience noticeably smaller than that which attended the previous ones. There was the same amount and character of applause and in the same places. No discussion of the interpretation is called for at present for the cast was the same as on the former occasions and the results achieved about the same. Mr. Caruso was in good voice though he flatted in the big unaccompanied ensemble of the temple scene and dragged the chorus about a quarter of a tone below pitch with him. Miss Farrar was in admirable shape and by several significant touches further vivified her marvelous impersonation of the grisette. Mr. Gilly's sprained ankle did not materially hamper him.

TEMPERAMENT AND THE LAW

Court Decides Manager Is Not Responsible for Whim of Artists

That a concert manager is not responsible for damages resulting from a display of temperament on the part of an artist for whose appearance he has contracted was, in effect, the verdict of Justice Smith and a jury in the City Court of New York on March 14.

William and Samuel Jonas were the plaintiffs in the case. They said that Loudon Charlton had contracted to have Efrem Zimbalist, the violinist, play at Carnegie Lyceum on March 13, 1913, for which they had agreed to pay Mr. Zimbalist \$500. The concert was to have been given with Sirota, the Russian cantor, also on the program. Zimbalist failed to appear, however, and the Messrs. Jonas considered that they had been damaged to the extent of \$2,000. Accordingly they sued Mr. Charlton, but the latter's contention that he was not responsible in the matter was upheld by the court, which assessed the court costs of \$69.58 upon the plaintiffs.

Famous Soloists Sing Beethoven Mass With Oratorio Society

Beethoven's "Missa Solemnis" will be sung by the Oratorio Society of New York on the evening of March 28, under the direction of Louis Koennenich, with the following soloists: Helen Stanley, soprano; Mme. Ottilie Metzger, contralto; Reed Miller, tenor, and Herbert Witherspoon, bass. The work will be presented in Carnegie Hall, and with the orchestra of the Symphony Society.

"TIEFLAND" GIVEN WITH ENGLISH TEXT

First Performance of D'Albert's Opera at the Century Proves Interesting

"Tiefland," postponed several weeks ago because the customary Century Opera methods of preparation were found inadequate to surmount its very respectable difficulties, was finally brought forward last Tuesday evening and received with due show of warmth by one of the largest audiences that has attended a recent Century première. D'Albert's work enjoyed a representation, that, according to the standards which these particular purveyors of popular opera have imposed upon local commentators, must be adjudged as eminently worthy. Just why the institution chose to mount "Tiefland" at all is a question that has for some time engaged the consideration of those who concern themselves more than superficially about such matters. For although its vogue in Germany has been extraordinary for almost a decade it fell painfully flat at the Metropolitan some five years ago, despite the aid of Destinn, Schmedes and Feinhals and the advantages of a generally admirable mounting and finished interpretation.

It cannot be said that the opera creates a better impression today than it did in 1908. No doubt such attraction as it does exert (and to which may likewise be ascribed its thousand or more performances in Germany) is attributable to the really stirring and vital melodrama which forms its basis. It is a thoroughly admirable libretto of its kind that Rudolf Lothar evolved from Angel Guimera's play and it surpasses the Italian veritists on their own ground. Puccini might have turned it to capital account. But d'Albert's music—censured for its lack of originality and distinction when first heard here—has faded pitifully in five years, and stands forth today as sheer *kapellmeistermusik*, empty, disjointed, largely conventional, cheap, a jumble of styles, a mélange of copious filchings. It is for the greater part dramatically inept and of no extensive technical interest. Even the prologue is less atmospheric and fascinating than it formerly seemed.

The orchestra at the Century is not sufficiently large nor numerically strong enough in its string department to bring out as much color as is actually in this score. However it played commendably under Mr. Szendrei and with no reprehensible slips. The scenic features were adequate and the performance moved very smoothly indeed, most of the dramatic points counting for their inherent value. To be sure the English text used could not escape calumny but as reformation in that direction is solemnly promised there is no present necessity for scathing utterances on the subject.

Chief honors went to Messrs. Bergmann and Kreidler. The tenor gave an admirably drawn and vivid characterization of *Pedro*, the simple-hearted but intrepid and lovable mountaineer, singing the music excellently and acting with proper *naïveté* in the early scenes, and with due tenderness and finally elemental force and passion in the later ones. Mr. Kreidler, the *Sebastiano*, was properly villainous without melodramatic exaggerations. Miss Ewell's *Marta* had commendable features, though her voice is too light in texture for the music that falls to her share. Miss La Palme was a satisfying *Nuri*, while Messrs. Kaufman, D'Angelo and Dalhart filled the smaller parts efficiently. Altogether "Tiefland," despite its glaring musical failings, must be set down as one of the more satisfactory Century accomplishments.

H. F. P.

Soloists for Minneapolis Orchestra Tour

CHICAGO, March 16.—Wendell Heigh-ton, manager of the Minneapolis Symphony Orchestra, concluded his arrangements this week for the Spring tour of his organization. The soloists for the tour are to be Leonora Allen, soprano; Alma Beck, contralto; Frederick Freemantel, tenor, and Theodore Harrison, baritone; Richard Czerwony, the concertmeister of the orchestra; Cornelius van Vliet, first cello, and Harry Williams, harpist.

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CHANGES PREDICTED IN CENTURY PLANS

[Continued from page 1]

latest of these suggestions is that Reginald De Koven be placed in charge of the entire proposition as general administrative director. While this plan has as yet been neither accepted nor rejected it is understood that certain influential men are opposed.

The opera school which was to have been opened by the Century Opera company has not as yet materialized though it was to have begun its work in Janu-

QUINLAN'S OPERA QUITS MONTREAL

His Company Abandons Canadian Season—Guarantee Sought for Return in 1915

MONTREAL, March 16.—The Quinlan Opera Company, which is making its way back to its native England after a successful tour in Australia and South Africa, has been crossing the continent of America on Canadian territory alone. In the West, where opera is a rare bird, it did rather well financially, in spite of monetary stringencies. Thomas Quinlan had figured on making a sufficiently profitable four-weeks' stay in Montreal to enable him to defray some of his heavy travelling expenses in Western Canada, but it speedily became evident that Montreal would be disappointing. Before the company had been here a week, therefore, the announcement was made that it would leave Canada for England in the middle of the third week which had been allotted to Montreal, cutting off nearly half the Montreal engagement and the whole of the Toronto dates. There is reported to be some indignation in Toronto, which is a strong Wagnerian city and for years has had no opera except the French and Italian performances from this city.

Montreal, by the nature of things, is not a very good city for opera in English as presented by the Quinlans. For nearly three-quarters of its area, it is not an English-speaking city; and its French residents will not patronize opera translated into a language that is not their own. With one exception, the French and Italian operas offered by the Quinlans had been extensively performed here during the last three seasons in their original tongue, and patronage was therefore extremely light.

There remained only the Wagnerian works and "The Girl of the Golden West." The latter was presented for the first and only time on Saturday, at the end of the company's second week, and achieved a sensational success. It is fairly safe to say that had it been presented earlier, and had Mr. Quinlan's policy allowed of repetitions, it could have been given here for a week or more with excellent results. The Wagnerian performances, particularly the heavier ones, were poorly patronized because Montrealers refused to believe that a company travelling the arduous route of the Quinlans could possibly do them well, which was an entire mistake.

The feature of the company is its ensemble (especially the size and power of its orchestra, vastly superior to those of our own deceased opera companies and of the Savage English Opera organizations) and the exceptionally intimate relation between the orchestra and the singers. The singers for the most part may be described as well-trained and devoted workers of good ability rather than as possessors of brilliant voices or temperaments, but there are one or two outstanding exceptions. Robert Parker is a *Wotan* who could sing in any company in the world, an excellent though somewhat over-energetic *Jack Rance*, and a poetic and sympathetic *Hans Sachs*. Jeanne Broia, with a strong but not over beautiful soprano, acted with enormous power as the *Girl* in Puccini's latest work and with considerable effect as *Butterfly*. Felice Lyne has a coloratura of exquisite purity and brilliance, wonderfully successful in both "La Bohème" and "Traviata." Gladys Ancrum, a

Destinn and Gilly to Make Joint Recital Tours in 1915



Emmy Destinn and Dinh Gilly, Photographed on One of the Metropolitan Opera Company's Tours

ANNOUNCEMENT is made that Emmy Destinn, the noted Bohemian prima donna, soprano for the last five seasons of the Metropolitan Opera Company, New York and Dinh Gilly, the prominent baritone of that organization, will be heard in joint recitals throughout America for the first time, immediately following the close of their 1915 opera season.

The tour will be from coast to coast, and will comprise between thirty-five and forty concerts in the principal cities, beginning immediately after the New York opera season and continuing until about June 25. The tour will start again early in October and run until the opening of the Metropolitan for the season, 1915-1916.

The programs will consist not only of

operatic arias, but of songs in French, German, Italian and English. Mme. Destinn will introduce a novelty in her interpretation of several of her native Bohemian folk-songs, and Mr. Gilly will introduce for the first time in America a group of his native Arab songs.

These joint recitals are by no means a novelty to these two world-famous artists, as they have been on tour successfully for the past two Spring and Fall seasons throughout various Continental and British cities.

Their personal representative, Ottokar Bartik, who is at the same time the ballet master at the Metropolitan Opera House, and who is arranging the tour for them, promises a surprise in the form of a piano virtuoso, with a great European reputation, but who has never as yet been heard in this country.

range a guarantee for a return visit of the Quinlan Company in 1915. K.

In reply to a question as to his plans, Mr. Quinlan sent the following telegram to MUSICAL AMERICA on March 17: "Returning to England on Thursday for English season, and to make preparations for our next world tour, comprising the United States, Canada, Australia and South Africa."

Sir Frederick Bridge to Marry.

LONDON, March 12.—Sir Frederick Bridge, the famous organist of Westminster Abbey, is engaged to marry Marjory Wood, youngest daughter of Reginald N. Wood. Sir Frederick is sixty-nine years old and has been a widower for nine years.

Gail Gardner in Naples Début

NAPLES, March 13.—Gail Gardner, the American prima donna, made her first appearance at the San Carlo to-night in Puccini's "Madama Butterfly." She had an emphatic success.

MARY GARDEN URGES STUDY IN AMERICA

American Instructors Can Teach Most Pupils All They Need, Says Prima Donna

LOS ANGELES, CAL., March 11.—Mary Garden came in on a special car yesterday, following the Chicago Opera Company by six hours. The company had just arrived from Dallas, Tex., after two days and nights on the road.

A question put to the prima donna by a Los Angeles reporter was the common one, nowadays, started by the editor of MUSICAL AMERICA, as to whether young girls should go abroad for an education. The pith of her answer she put in three words:

"Stay at home! Only one girl in ten thousand ever 'comes through,' to use a slang expression. For the very large majority, it is a waste of time and money to send them abroad and they are better off at home. Our American teachers can teach the most of the girls all they want to know and, anyway, if any of them should get to the end of the American teachers' ability, which I doubt, they then are in a position to gain by the European atmosphere and possibly are old enough to keep straight."

"But it is nonsense to send a young girl to Europe, with no knowledge of the language, no acquaintance with the customs of a foreign country, possibly not enough money to keep her comfortably for a long enough period of years and possibly only a moderate amount of voice or musical talent. Keep them at home. They will do better."

Another question sprung on Miss Garden by a Los Angeles reporter was as to that announced engagement. "Marry! Not for me. Until I give up my art I could not marry, for the kind of a man I should want for a husband would not give up his business for me and I should not want him to be willing to do so. That story from New York about Mr. Marcoux was perfectly lovely, but if I married every man whose artistic ability I admire, I should have to live in Paraguay or Thibet. I am told in these countries women have as many husbands as they need to support them." W. F. G.

ORGANIZE FOR MUSIC UPLIFT

All Walks of Life Represented in New Society of Warren, O.

WARREN, O., March 12.—An organization to be known as the Musical Art Society of Warren was recently organized with the following men as officers: Lynn B. Dana, president; S. J. Springer, vice-president; Homer Robbins, secretary and treasurer; A. W. Ashley, chairman of the membership committee, and Ross Hickernell, chairman of the advisory board. The organization is to be composed entirely of men and the aim will be for the musical uplift of its members, the music of the city and the support of all deserving musical attractions which may visit the city. The organization is not composed of musicians alone but of men interested in music and in the membership will be found musicians, lawyers, business men, clerks, mill men, preachers and physicians. Boris Hambourg, the cellist, gave the fourth of a series of artists' recitals at Dana's Musical Institute and delighted his hearers immensely. His performance was at once musicianly, artistic and satisfying, his programme being well selected and faultlessly presented. Liza Garden proved herself an accompanist of rare merit and accomplishments. L. B. D.

Augusta Cottlow played MacDowell's Second Concerto for pianoforte at a recent concert of the Winderstein Orchestra in Leipzig.

RECOGNITION OF NATIVE SINGER IN LOUIS KREIDLER'S SUCCESS

TYPICAL of the Century Opera Company's purposes is Louis Kreidler, one of the leading baritones, who is a native singer of American training, with his entire operatic experience gained in this country. Mr. Kreidler's versatility at the Century has been remarkable in that he has sung in practically every opera produced at this house. His impersonations have been marked by vocal resonance and power, dramatic potency

and dominating presence, as exemplified in his *Sebastiano* in "Tiefland" during the present week.

Previous to his work at the Century Mr. Kreidler was for a season at the Metropolitan, where he was heard satisfyingly in such rôles as *Kothner* and the *Herald* in "Lohengrin." Before that he had appeared in the companies of the Aborns. Mr. Kreidler is another of the successful operatic products of the Oscar Saenger studios.

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National Costume

The appended notices give some idea of the success of Miss Llewellyn's Recitals:

PHILIP HALE in *Boston Herald*—Before each song she gave a short description of its contents. She spoke clearly—her speaking voice has a fine quality—and her substance and manner were admirable. Her choice of words was felicitous and her characterization of the songs was illuminative; nor was she without the gift of humor. Rare thing among lecturers, she knew when she had said enough. Always lucid, she was not verbose; she did not hesitate; there was no vain repetition; her composure was delightful.

And she sang in true folk-lore spirit. By voice, tonal color, gesture and facial expression she brought each song vividly before her hearers. They saw as well as heard the youth eager for war, the coquettish maiden, the man bereft of family and sweetheart praying for death, the peasant at the market, the girl wishing new shoes for the dance. Her ability to differentiate and vitalize gave variety and charmed.

Boston Globe—A resourceful technic which an alert mind, a sensitive imagination, a remarkable dramatic instinct and an ingratiating presence clothed with beauty—these are some of the qualities that Miss Llewellyn has made her own. She is inherently an artist, and showed it in the finesse of her characterizations.

Musical America—Through it all Miss Llewellyn was irresistible. Her singing voice is clear and resonant and she used it with marked intelligence. She possesses a most attractive stage presence, and her manner, facial expression and personality were all alluring.

Chicago Evening Post—The Czech songs are distinguished by brilliant color and emotional appeal. Thruout, Miss Llewellyn showed her power over many themes, quaint humor, broad laughter, humble wisdom, tragic acceptance—each was given with the touch of raciness that marks popular song. It was the success of each programme that Miss Llewellyn succeeded in establishing the character of a race.

Chicago Journal—Miss Llewellyn was uncommonly pleasing in her performance. She has a voice of warmth and color and a countenance of much expression. She is well worth the hearing.

Chicago Inter-Ocean—The Bohemian colony here has been making almost a national fête of the presence in Chicago of Miss Louise Llewellyn, or "Llewellynova," as they prefer to call her. Last Sunday night when she sang at the benefit concert for the Bohemian-American Hospital over at Chicago Sokol Hall, the 1300 Bohemians in the audience were loath to believe that she was not one of their own, but a Kansas girl who had made not only a musical art but a mission of bringing the starry fragments of Czech folk song to this country.

Washington, D. C., Times—Miss Llewellyn has built up an enviable profession for herself in Boston. She is a perfect specimen of an American girl, and America is fast showing that it is proud of her.

Philadelphia North American—Miss Llewellyn appeared at the White House last Tuesday at the invitation of President and Mrs. Wilson



and sang a programme of Bohemian folk songs. She accompanied her songs with dramatic interpretation and won the applause of her White House audience.

Musical America—Probably no singer before the American public today has devoted herself to a more careful study of the folk song than has Louise Llewellyn, the soprano, who is making a tour of the leading cities, giving unique recitals.

Boston Globe—It was something more than a pretty entertainment. Miss Llewellyn is able to impart conviction, for she has learned the authority gained through repose. The beauty and continence of the formal song recital are not impaired through her pantomime. There is the added primitive quality, the tang, the vitality inseparable from the folk song.

Boston Journal—Miss Llewellyn is one of the few Americans familiar with the Slovak language, and she delighted her hearers, many of whom were Bohemians, with her rendition of songs of the land of Bohemia.

Des Moines (Ia.) Capital—Miss Llewellyn's work demands histrionic ability, an emotional response and sympathy, the lecturer's skill and a voice that lends itself tunefully to the melodies sung. So simple and elemental were the songs she sang that few realized the difficulties attending. This is what makes her art measure high.

Des Moines Register and Leader—Miss Llewellyn has much personal charm and magnetism, and before she has sung a note the audience is completely hers. She is an interpretative artist, and in these songs, full of emotion and feeling, Miss Llewellyn has a large field for her art.

ADDRESS: LOUISE LLEWELLYN, 60 FENWAY, BOSTON, MASS.



Dear MUSICAL AMERICA:

The somewhat sensational "muss" up at the Century Opera House, which has been given considerable attention in the press, has more, and deeper, ramifications than would appear.

The personal differences between the Messrs. Aborn and their talented conductor, Mr. Szendrei, do not particularly concern me, except in so far that I think it just to say that both are right from their point of view. Anyway, I would be inclined to absolve Mr. Szendrei from the charge that he made the statements with regard to the impossibility of giving a good performance almost without rehearsals whatever and with poorly paid musicians in the orchestra, only after his contract had not been renewed. It is to my personal knowledge that Mr. Szendrei made this statement to prominent newspaper men long ago, and begged that they would regard his work as being done under exceptionally difficult conditions.

My sympathies, however, are with the Aborns. I cannot but feel that they have been placed not alone in a difficult position, but, to a considerable extent, in a false position, from the very inception of the enterprise.

You will remember that the idea of giving opera in English at popular prices originated with certain public spirited members of the City Club, an organization which occupies a very definite and worthy position among our most important civic organizations. After considerable expenditure of effort, in the way of getting facts and figures as to the probable cost of giving opera in English at popular prices, the idea began to take definite shape, and subscriptions were raised by the members of the club and their friends. The press took the matter up generously, and all seemed to be going well, when a large block of stock was sold to Messrs. Otto H. Kahn, Clarence Mackay and William K. Vanderbilt, the three prominent directors of the Metropolitan Opera Company, before any appeal to the general public was made for subscriptions to stock.

As, at that time, Mr. Hammerstein was prominently before the music-loving world in his endeavors to give opera in the house he was building, the City Club scheme received a setback. I could name dozens of people who would have taken stock and subscribed for seats, but who conceived the idea, whether rightly or wrongly, that the entire scheme was being used, not so much for the giving of good opera in English at popular prices, but as a check, by the Metropolitan directorate, to Oscar Hammerstein.

This had, unquestionably, a considerable influence on the chances of success of the Century Opera Company's venture, and this load, together with an unpopular house with poor acoustics, the Aborns had to saddle at the very start.

As I have told you before, I think that they attempted too much, and had they endeavored to produce not more than a dozen or fifteen operas in a season, and done that well, instead of producing a different opera each week, they would have, I think, enjoyed a larger measure of success, and would not have been exposed to some of the drastic criticism which has been hurled at them by certain of our leading papers.

But with all this, it is but fair to the Aborns to remember that, in the first

place, not only by the critics, but by the public, their work was insensibly judged by Metropolitan standards, never mind whether their prices were much lower or not.

In the next place, it is but fair to them, before we take stock of their shortcomings, real or imagined, to find out how much money has really been at their disposal. At the Metropolitan Mr. Gatti-Casazza has virtually a free hand, with unlimited means at his back. Whatever is needed to secure the very best is placed at his disposal.

Now, unless the inner workings of the Century Opera Company scheme be given to the public, it will not be known to what extent the Aborns were handicapped by inadequate means.

True, at the start the houses were good. The venture was a new one, and there was no opposition, but from the time the Metropolitan opened, just as I expected and wrote you some time ago, the houses began to get poorer. Then came Lent, and the audiences fell off badly.

I hold no brief for the Aborns. Indeed it is generally understood that they take a very indifferent attitude to the press, and particularly to musical papers, which they neither understand nor appreciate—but fair play is due them, and let us not condemn them nor consider the effort they have made to be a failure until we know all the facts.

How much truth there is in the rumor that Mr. Dippel will before long replace the Aborns, who will be relieved of their position as managers of the local opera in order to conduct the road companies (which, it is understood, the directors of the Century Company may send out), time alone can tell.

Dippel has had a tremendous experience, and would be an ideal man for the job. As to whether he would care to undertake it is doubtful. He has made a fortune, has some very valuable properties in the way of light opera, and it would have to be a very strong inducement, in my opinion, that could make him get into harness as director in chief of the Century Opera Company, with all the terrible load that he would have to carry in the fateful building on Central Park West.

The announcement that the Metropolitan directors have decided, one year before his contract expired, to engage Signor Giulio Gatti-Casazza as the responsible manager of the Metropolitan for a further term of three years, will be hailed with general satisfaction by all those interested in music, and especially by those interested in opera.

When Gatti-Casazza assumed supreme control, you remember, your editor wrote a very appreciative article about him, which was largely copied through the country.

However much he may be open to criticism in some ways, on the whole he has been the most satisfactory, most conscientious and successful manager of opera we have ever had, and we owe him all possible appreciation and good will on that account. If some of the operas have not been as well produced, from the singing point of view, it is simply because we no longer have, with the exception of a few, the singers that existed a generation ago. Mr. Gatti cannot make singers—that is certain. He can only secure the best available, and with them give the best possible performances, under the circumstances.

With regard to chorus, scenery and *mise en scène*, the productions of the Metropolitan have steadily shown improvement under Mr. Gatti's direction. Some of them, indeed, in this regard, have reached an almost ideal standard, and it can be said, without any question whatever, that, on the whole, taking everything into consideration, opera is given at the Metropolitan in New York City which can challenge comparison with opera anywhere else on the earth to-day, and for this Mr. Gatti is very largely responsible.

The question of the re-engagement of Signor Toscanini, the great *maestro*, is not yet settled. That not only Mr. Gatti, but the public, would be only too delighted to have *Maestro* Toscanini with us for an indefinite period needs no discussion.

The difficulty, it seems, arises from the fact that Signor Toscanini has an ambition to devote himself to work as a conductor of symphonic works, which appeal to him. That is quite natural. I presume the time does come when any man who has spent so many years with opera feels that he would like a change.

As Signor Toscanini is to-day justly acclaimed as the most distinguished representative of his particular line of artistic work, the announcement that he had consented to remain with us at least another term would be received with enthusiasm.

So your Editor has been in Pittsburgh, carrying on his propaganda in favor of the recognition of our own musicians and teachers, and telling the people that the time has come when they should stand up and be counted with regard to our ability to educate our own young people, without being forced to send them to Europe for a musical education.

One of the things which impedes musical progress in this country, and which particularly impedes bringing music home to the mass of the people, as must be done before we can really claim to be, in any true sense, a musical nation, is our beautiful Blue Laws!

If I am correctly informed, among the reasons which prevent there being a successful symphonic orchestra in Pittsburgh is that under the Blue Laws of Pennsylvania no concerts of any kind can be given on Sunday. It would be impossible to give even an oratorio in Pittsburgh on Sunday.

Now, without in any sense desiring to criticize those who sincerely believe that Sunday should be a day of absolute rest, that people should devote themselves to religion on that day, go to church, remain with their families, or, at most, take a little walk, it does seem that if you deprive the wage earner, who gets through in the evening late, and then is tired, of every opportunity to enjoy music on his one day of freedom you are doing much to encourage bad habits among the people.

Give human nature an outlet in the way of healthful, reasonable, high class recreation and human nature will be satisfied. If you close everything—concert halls, even those of the highest class, libraries and art galleries on Sunday—what happens?

You will have much secret drunkenness, and you will create also plenty of opportunity for vicious conduct.

The argument against this position is that we do not want the European Sunday. True! There is unquestionably a feeling in this country that the open Sunday of Europe is not favored by the majority of the people. At the same time, to deprive them of every form of reasonable enjoyment, in my opinion, does not work for good. It certainly does not work for good in Pittsburgh, if all reports are true.

Apropos of Pittsburgh and the general cry among foreigners that we are a nation indifferent to music, let me tell you a little story. Not far from the Smoky City is the town of Woodlawn, which has been built around the great Jones & Laughlin Steel Works. The master mechanic of the tin mill is a Mr. Richard Y. Baxter. Mr. Baxter is a violinist, who got all his training in "old Pittsburgh," as he says. He has done much to arouse interest in music in his community, and so has organized a brass band of some fifty players, which, I hear, is very good, and also an orchestra among the workers in the mills.

Now the other day this Mr. Baxter, with some others, gave a concert. The program is before me, and I am surprised at the character of the music they performed. The basso, Mr. John T. Thomas, is a roller in the tin mill. They were assisted by Mme. Hughes, a contralto from Pittsburgh, and by Mr. Samuel Jessup, a pianist, from Beaver, Pa. I notice that the basso sang songs by Homer, Chadwick, Richardson, Adams and Bruno Huhn, while the violinist played compositions by Kreisler, Smetana, Brahms-Joachim, Cottenet and Sarasate.

What do you think of workers in a tin mill near Pittsburgh being interested in music to such an extent? Doesn't it open your eyes? Doesn't it make good your Editor's assertion in his addresses, that music in the United States is no longer the fad of a few, but is becoming the passion of the masses?

Recently I heard some exceedingly favorable comments on the work of Mr. Stransky, the leader of the New York Philharmonic. I was particularly impressed, when at a social function the other evening I overheard some ladies discussing the New York Philharmonic, and particularly Mr. Stransky's work. Said one lady:

"At first, I candidly admit, I did not like Mr. Stransky, nor his conducting, but I have learned not only to like him and respect him, but to admire him. He certainly has brought the Philharmonic, since he has been with us, to a higher degree of efficiency than any previous conductor that I can remember, and he has done this with so much tact that he is on better terms with the men of his orchestra than probably any other conductor in many years."

That, I believe, is the general feeling here in New York—that Mr. Stransky has absolutely made good, and that his

work is coming to be more and more appreciated the longer he stays with us.

Perhaps some of this is due to the fact that Mr. Stransky is getting more in touch with us here, is beginning to understand the spirit of the people more, and so is becoming more democratic and more American.

Ruysdael, the tall basso at the Metropolitan, who has not had much opportunity, except in minor parts, appeared the other night as *Hagen*, and if the newspaper notices can be relied upon scored a decided success.

Here we have another case of a young American singer of good presence and good voice, who, because he has had little or no chance so far, could not show his ability. The moment he got the chance he made good. This gives much force to the contention that MUSICAL AMERICA has made right along, that we have singers in this country who, both in voice and in dramatic ability, can hold their own if they are given a fair show.

Mr. Ruysdael's success should be hailed with satisfaction, by all good Americans particularly, as Mr. Ruysdael represents the American element among the bassos, now that poor Griswold is gone.

The invaluable article which you published in your last issue on the rise of New Orleans as a music center was an inspiration. Few people, outside of those in the far South, have any idea that more than a century ago New Orleans deserved credit for the first performance in this country of important operas. The list which you published with regard to the dates of the productions of these works is noteworthy. I feel sure the press all through the South will take up this article and quote from it liberally.

The story, too, of how the choruses and orchestras in New Orleans were formed, and of the work they have done, is most interesting.

Here is a contribution to the musical history of the country which I believe has never been made before, and it is but one more instance of what your paper has been insisting upon all along, indeed of what your Editor has been proclaiming from the public platform, namely that this country is more advanced in musical knowledge and culture than even average Americans have any idea of. And if Americans do not know it how can we expect foreigners to know it!

Your agitation with regard to the evil conditions which surround many of our girl students abroad has already produced one good result in Berlin. A number of society ladies have gotten together, who will serve tea, every afternoon during the season, to the young girl music students. In this way they are to be kept from possible harm, and a healthy moral influence is to be exerted.

Over these ladies presides Mrs. Gerard, the wife of the Ambassador, who, you will remember, presided at the "indignation meeting" which was held in Berlin to denounce you and your Editor for their scandalous statements with regards to conditions there.

I think, if I remember correctly, it was one of Dickens' characters who once said that in a direful and distressful emergency there was nothing so soothing as a cup of tea—especially with a wee drop of rum in it! But, of course, as this is to be for moral uplift, they will omit the rum.

The only wonder to me is how Mrs. Gerard finds time, from preparing the large amount of press matter which is cabled over every week from Berlin, regarding her social successes and the wonderful jewels which she wears at court functions, to pour out tea—even for her poor, struggling American sisters.

The Musicians' Club of New York is to give a concert for the purpose of establishing a building fund. Well, the actors have a building fund, as well as a building—why should not the musicians? They need it fully as much.

It is strange that, with so many distinguished artists, foreign and American, in this city more than willing, even anxious, to contribute their services to such a cause, no effort was ever made to make use of them for such a purpose.

The concert will open with a chorus of one hundred club members, under the direction of Walter Damrosch. Among the soloists will be Ignace Paderewski, Mme. Alda and Mme. Schumann-Heink. The concert is to take place at Carnegie Hall, on Saturday afternoon, March 28th, at 2:30. The price of the tickets is to range all the way from \$1.50 up to \$20.00 and \$40.00 for the boxes.

[Continued on next page]

MEPHISTO'S MUSINGS

(Continued from page 7)

The project is a most worthy one, and deserves every possible encouragement and support.

* * *

Mr. Louis Schalk, of Boston, writes me with regard to a cablegram that you published the week before last, I think, to the effect that the highest figure bid at an auction sale for the last hat worn by Richard Wagner, was \$97, and that thereupon, so the story goes, "the auctioneers withdrew the hat, and returned it to its owner."

Mr. Schalk seems to think that this is

very funny, as it might be concluded that the auctioneers went hunting for Wagner's spirit, in order to present him with that old hat. But a man may have worn a hat, and somebody else may be the owner of it after he is dead. It is also possible for a man to have a hat and have it stolen, in which case the thief would be the apparent but not the real owner. If the auctioneers could have guaranteed that by wearing that "last hat," of Wagner's one would have with it some of Wagner's brains what a fortune it would have brought!

Your

MEPHISTO.

WON'T BE CENTURY OPERA "SCAPEGOAT"

Conductor Szendrei Makes Charges of Bad Management—Denial from Aborns

Internal dissension in the Century Opera became apparent last week when, in an open letter to MUSICAL AMERICA, Alfred Szendrei, who has been the leading conductor of the organization this season, announced his intention of resigning, and made the explanation that he no longer intended to be the scapegoat for what he referred to as improperly rehearsed productions. All the charges made by Mr. Szendrei in this letter were promptly denied by Milton and Sargent Aborn, the managers of the Century company, who asserted their belief that Mr. Szendrei's remarks were inspired by the fact that he had not been re-engaged for next season.

Mr. Szendrei's letter was as follows: "I have borne very serenely during the whole season the criticisms levelled

at me by the press. When a critic, however, questions my competence openly in a Sunday paper it is high time I should reveal to the public a few facts which an exaggerated sense of loyalty has thus far caused me to keep to myself. I do not blame any critic for whatever he may have written about me. On the whole, I think the critics have shown themselves very patient. After certain performances at which I conducted and of which I felt profoundly ashamed I was rather surprised at the amenity displayed by our musical censors. But think of the material with which I have had, I would not say to work, but to struggle!

"The orchestra of the Century Opera House is absolutely inadequate; the fee of \$4 per man and per performance (one-half of what the Metropolitan orchestra receives) does not constitute an inducement for competent instrumentalists. Barring a few exceptions, our men had absolutely no training for this kind of work and were totally unfamiliar with even the most popular operas. At the beginning of the season we were even short of that inferior material and third parts, especially for the woodwinds, had to be omitted altogether.

"The chorus is, if possible, even less satisfactory than the orchestra. Only a

few of our chorus singers ever had any stage experience. Every opera is to them an absolute novelty. Many have been discouraged by the terrific amount of work expected of them; some twenty-five of them have dropped out and have not been replaced.

"Lack of system makes rehearsals practically useless. It is very seldom that the principals rehearse together. Those who sing at night generally miss the morning rehearsals in order to spare their strength. Many a time singers, accepting one or two week engagements, kept away from rehearsals until the very last minute. The first cast of the week is generally the only one to go through a stage rehearsal. The second and third casts watch the performance given by the first and then—do their best.

"If there were only enough of those desultory rehearsals something might be achieved. I remember with horror, however, that we gave 'Aida' last September after one private rehearsal of three hours and one public rehearsal. We rehearsed 'Lohengrin' eight hours all told. Some of the chorus passages in that opera were never rehearsed until the very day of the performance.

"A prompter might save us from catastrophes, but when the conductor himself is compelled to offer first help to a principal with an unreliable memory, to slow down unconsciously when a singer repeats the same phrase twice, or to speed up in order to overtake one who has omitted a few words, very artistic results cannot be achieved. (Now and then critics have caught me 'slipping up' that way).

"Such are some of the conditions under which I have labored to this day. I fully realize that to a man unacquainted with them the net results of my exertions should have been a reflection on my competence.

"This is not written in anger nor out of spite; I simply refuse to play any longer the part of a scapegoat."

In answer to the foregoing, Milton Aborn, speaking for himself and his brother, issued the following statement:

"A letter written by one of the conductors of the Century Opera Company to the daily newspapers of New York

City, defending his own shortcomings by mis-statements regarding the policies and conduct of the Century Opera Company has been brought to our notice.

"We deny each and all of the allegations made in that letter. It was undoubtedly inspired by the fact that its writer was not re-engaged for next season at the Century Opera House.

"We have engaged Mr. Agide Jacchia as leading conductor of the Century Opera Company for its second season beginning next September.

"Since the Century Opera company started its career last September we have watched for opportunities for its improvement, and any changes necessary and possible for its betterment have been and are being made. We have recognized faults from time to time and they have been remedied as soon as possible. These defects were all such as might be expected of a new institution beginning its efforts in one of the most difficult arts, and are such as can be eliminated as the organization grows older and more perfect. It is the intention of the sponsors and the management of the Century Opera Company to continue striving to make it more efficient."

Mr. Szendrei's parting shot in the controversy is found in this statement made to MUSICAL AMERICA on Tuesday:

"I want to protest emphatically against the assumption that my letter about the conditions obtaining at the Century Opera House was motivated by my non-reengagement for the coming season. This matter was settled several months ago. As early as last November I realized that I could never agree with the management of the Century and last January I wrote to one of the directors that it was out of the question for me to remain another season with the company. This much for my 'angry outburst.' A general denial by the management of the Century Opera House is quite insufficient to invalidate my statements. I repeat that the orchestra musicians are paid \$4 per performance; that the chorus singers receive \$14 a week; that exactly 22 of them dropped out during the season and were never replaced; neither do I withdraw a word of what I said concerning the lack of discipline and the lack of rehearsals."

YEATMAN GRIFFITH TEACHER OF SINGING

(Teacher of FLORENCE MACBETH, Prima Donna)
(Coloratura Soprano Chicago and Philadelphia Opera)

Press Unanimous in Praise of Voice Production and Consummate Art of Pupil.

LONDON DEBUT

London Daily Telegraph, May 30, 1913.—In these extracts Miss Macbeth showed a voice that is perfectly even and flawless from the low G sharp to the F sharp in alt, or as nearly as possible three octaves. No doubt other singers exist who have a wide compass of somewhat similar range, but frankly in many years we have not heard a voice that has throughout its whole extent the same warmth of tone, the same astounding roundness, the same absolute accuracy of pitch, and the same beautiful quality from its lowest notes to its topmost heights, and we doubt if such a voice has been heard since Madame Patti first appeared. With her amazing breath control and the other qualities enumerated, Miss Macbeth, it seems, must inevitably have a career that may well prove historical. For four years she has studied singing under Mr. Yeatman Griffith in Italy, America and London.

London Westminster Gazette, June 19, 1913.—It has a good deal more body and warmth than is always associated with voices of this class, and she uses it already with the skill and assurance of an experienced artist. So much was made apparent at once by her singing of "Una voce," the runs and flourishes of which she touched off with delightful ease and finish of style. Admirably finished and well considered also was her phrasing. Evidently she has been very excellently trained.

London Standard, May 30, 1913.—The "Bell Song" from "Lakmé" a supreme test, seeing that just intonation is so apt to give way under the strain imposed upon the vocal chords, was faultless; trills, shakes, roulades—in fact all the subtleties of the prima donna's calling—were voiced with an absence of effort, a purity of tone, and a sense of style that were little short of startling.

LONDON AUDIENCE ENTHRALLED.

Daily Citizen, June 14, 1913.—Her singing certainly came as a revelation. What is phenomenal is the roundness and purity of every note in all the registers. Moreover, the voice is extraordinarily flexible and sweet and full. It is used by Miss Macbeth without the slightest effort; she sings with the careless ease and certainty of a bird. For four years has studied singing under Mr. Yeatman Griffith, in Italy, America and London. Yesterday afternoon's concert was her debut. She has stepped at one bound into fame.

London Western Morning News, July 4, 1913.—With a voice of perfect purity, a compass of remarkable width, and a technique that enables her to sing the most difficult coloratura passages with ease and accuracy, Miss Macbeth is one of the best equipped of present day sopranos.

London Times, June 14, 1913.—It was not only fresh and true and excellently phrased, but the voice itself has a depth of quality, and Miss Macbeth has a capacity for genuine musical expression which is very remarkable. Her scales in unison with the strings at the end of "Martens aller Arten," were evidence of perfection of her technique. She almost seemed to be "bowing" them with the violins.

London Daily Express, May 30, 1913.—In all these Miss Macbeth phrased and sang with an assur-

ance that was remarkable, while technically her performances were without fault.

Manchester Dispatch, June 14, 1913.—Miss Macbeth has a glorious voice, to which she allies a perfect technique.

London Daily Graphic, June 14, 1913.—Miss Macbeth's voice has a flexibility which enables her to perform them with consummate skill. Frequently this facility for runs and trills of amazing difficulty carries with it a certain thinness of tone, but the fact that in this case there were present both power and richness makes the debut more than ever a notable one.

AMERICAN DEBUT

Chicago Inter-Ocean, Jan. 15, 1914.—Miss Macbeth proves surprise of season. Voice is of golden quality, and singer shows remarkable technical skill in brief career. The tone is of beautiful, live quality, and her technique has facility and accuracy.

Chicago Daily Tribune, Jan. 15, 1914.—Miss Macbeth has a voice of flute like purity, and, despite her youth, she knows how to use it. The tone is warm, full of admirable carrying-power. Her song is grateful in its ease and astonishing in its flexibility. It performs the most trying feats of agility with a precision comparable only to that of the instrument which the voice, by its quality, most vividly suggests. The articulation in florid passages is remarkable.

Chicago Daily Journal, Jan. 15, 1914.—Such a voice has not been heard on the Auditorium stage in many seasons. It has a quality of ineffable loveliness, the soft, caressing, unforced loveliness which makes every note a sheer delight. As to agility, there was seemingly little which she could not do, and with an ease approaching the incredible. It was as graceful and airy as Paviola's dancing, and of very, very few sopranos can the same be truthfully said.

Chicago American, Jan. 15, 1914.—Miss Florence Macbeth is the latest American soprano to score a triumph through the medium of the Chicago Grand Opera Company. She scored a decided success for her natural musical gift, which consists of a voice which is very flexible and very evenly developed, for its extremely sympathetic quality and its extensive range.

Chicago Daily News, Jan. 20, 1914.—She made the most favorable impression in the first act by her chaste singing of "Come per me sorenno," and quite distinguished herself in the brilliant aria "Sovra li sen la man mi posa," but it was in the aria, "Ah! non giunge," at the close of the third act, that she rose to the greatest heights, singing with such brilliancy, purity and finish that the audience was moved to enthusiastic applause, calling her before the curtain a dozen or more times.

Chicago Evening Post, Jan. 20, 1914.—Sang with surprising surety. She does not force it at all, and the quality is always musical, with a coloratura that is clear and excellent intonation.

Philadelphia Enquirer, Feb. 3, 1914.—There can be no question as to the signal merit of Miss Macbeth's performance. Brilliantly and beautifully sung, in a voice of admirable quality and with a consummate art of vocalization. Miss Macbeth must be recognized as one of the most gifted and promising among coloratura singers of the younger generation.



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INSTRUCTION AT HOME ADVOCATED BY AMERICAN COMPOSER ABROAD

Louis Campbell-Tipton's Experience Has Taught Him that Those Who Do Study in Europe Obtain Best Results Through Teaching of Their Own Countrymen — An Advocate of Translated Opera—English Diction in Singing

By C. PHILLIPS VIERKE

Bureau of Musical America,
Paris, 17 Avenue Niel,
March 7, 1914.

FEW authorities on music matters are so well fitted as Louis Campbell-Tipton, the American composer, to give a perfectly balanced, unbiased opinion on the topic of the American music student in Europe. Mr. Campbell-Tipton's long residence abroad has brought him in touch with music students of all sorts and conditions and he holds a position in the esteem of his fellow countrymen in Paris as well as of Parisians that is ample assurance that his views on the subject have been carefully digested.

Mr. and Mrs. Campbell-Tipton have an ideal studio-apartment in the Avenue de la Bourdonnais, in the constantly developing Eiffel Tower district of Paris—a locality which threatens to rival the famous Latin Quarter in popularity among musicians. A composition lesson was in progress when I crossed the musician's threshold, but after a moment's waiting Mr. Campbell-Tipton declared himself ready to be interviewed.

"The assumption," said he, "that the American student can necessarily receive better musical instruction here than in America is too absurd even for consideration. We outgrew that period long ago, and in both Europe and America it is equally a question of getting with the 'right one' for one's own personal needs. Teaching is a gift, in its way, and one finds in all big cities—in Europe just as in America—a great predominance of bad, or at least mediocre, teachers. It goes without saying that there are hosts of American students here who, either from lack of judgment on their own part, or through being ill-advised, fall into the hands of such instructors. It is in the case of the vocal student that this is most to be deplored, and I have, in my own experience, seen not once, but countless times, cases of American vocal students who, with good natural vocal mate-

rial, return home singing worse than they did when they came to Europe.

Not Merely Patriotism

"It is not simple patriotism that causes me to say that the American singing teachers in Europe have produced a better average of results with their pupils than have the Europeans, with the exception of a certain few instructors who really do love their work, and not merely the American dollar.

"It has proved very interesting to me to watch the progress and development of voices here under the guidance of various instructors, and it is the good, legitimate results obtained by certain American pedagogues which have brought to my realization the fact that they are on the average better equipped, more conscientious and less apt to shirk the foundation work than the average European vocal teachers. Certain it is that the only justifiable reason that the singing student has for coming here is to obtain in the smaller opera houses the routine which is so indispensable to a successful operatic career. Let us devoutly hope that the time is not far distant when conditions will be such that even this may be obtained in American opera houses, distributed far and wide in our own vast country, with opera sung in the language of the people."

Advocate of Translated Opera

"You advocate translated opera, then?"

"Decidedly! Translated opera exists in every important country but our own and England, and I do not think we are more competent than Europeans to judge of the artistic merits or demerits of translated opera, which loses in effect only to those who are capable of understanding the original text. Think of the millions of people in every land who know no language other than their own sufficiently to follow intelligibly a text which is sung in a language foreign to them. As to those who assert that the text is of secondary consideration anyway, and that the music is all that is of importance, no one who follows the trend of the modern art song and the music drama could be so lacking in discernment as to agree, and my observation has been that it is never the really deeply musical person who gives vent to this narrow statement.

"There is no modern opera written in which there is not a considerable portion of the text which will carry over the footlights in ample sufficiency to give the necessary clue to all the important dramatic situations, and the real soul of the situation is lost if all this declamation is carried on in a language not understood by the listener. Good translations should, however, be obtained, when possible, in the lifetime of the composer, who should be, and in most cases is, sufficiently conversant with the principal languages to be capable of supervising the translation with the same conscientious care that he has bestowed on the original text, so as to preserve the dramatic and vocal values as much as possible. With insistence upon it, good translations are procurable, and we should acknowledge, as do the Europeans, that what may be lost in one way in translation is amply compensated for by the fact that it is understood by millions of people to whom the original text

conveys neither intimate meaning nor atmosphere, inasmuch as it is not understood.

A Matter of Good Training

"Pride in our native language should also be cultivated, and no one who is conversant with the multitude of great poets, English and American, could fail to be alive to the nobility, sonority and grandeur of the English language, with its vocabulary larger than that of German, French and Italian combined.

"The ability to sing well in any language is a matter of good vocal training, pure and simple, and—after Italian—the difficulties which exist in the other principal languages are probably about



Louis Campbell-Tipton, the American Composer, of Paris

equal. Consonants are important in language for dramatic effect, and it is in these of course—the breaking of the sung vowel—that the difficulty lies for the singer.

"This brings us to the subject of diction in singing, and it is here that I should like to speak of an evil which has existed in Europe from time immemorial, I suppose. It is this—that hosts of vocal teachers in Europe, ignorant of any language but their own, train the student to sing in that one language (with the possible addition of Italian), place the voice in its special application to that language, and inculcate at the same time, through laziness or crass ignorance, a contempt in the pupil's mind for any other language, making as their defence the blatant declaration that 'it isn't a language to sing in anyway!' The pupils accept this, through the assumption that the teacher knows more than they about the subject, and return home disseminating this theory in order to excuse their deficiencies of diction in their own language.

"I was deeply interested in an article I recently read from the pen of the Irish singer, Plunket Greene, which appeared in the London *Telegraph*, and in which he refers to the libel made on language (English was meant in this case) by singers who have been taught that speech and song were deadly enemies, and who grudgingly use the language simply as a vehicle for sound, with the one consideration of producing tone, with the least inconvenience to themselves. I wish many American singers could have digested that article, in which he sums up the situation finally by the declaration of what he calls the most obvious truth of all—so obvious as to be laughable—that every country must have its own school of singing founded upon its own language."

ST. PAUL SYMPHONY SEASON AT AN END

John McCormack Soloist at Final Concert of Orchestra's Eighth Year

ST. PAUL, March 11.—The St. Paul Symphony Orchestra, Walter H. Rothwell, conductor, closed its eighth season last night. John McCormack was the soloist. The house was sold out early in the day. Expressions of appreciation of Mr. Rothwell took form in warmest applause, recalls, a "fanfare" from the orchestra and a floral offering.

It was a far cry from the "Good Friday" music of Wagner's "Parsifal" by the orchestra to "Down by the Sally Gardens" by Mr. McCormack. The audience as a whole bridged this gap, demanded by the program, with remarkable alacrity, but there were many whose sense of propriety revolted at the sequence.

The orchestral numbers were excerpts from the Wagner music dramas, the "Entrance of the Gods into Walhalla" from "Rheingold"; the "Grail and Transformation Scene" and the "Good Friday Spell" from "Parsifal"; the "Siegfried Idyl" and the Overture to "Rienzi."

Mr. McCormack's first number was the aria "Il mio tesoro" from Mozart's "Don Giovanni" followed by an aria from "Tosca" as an encore. A group of Irish songs included "Down by the Sally Gardens," "She Moved Through the Fair," "In Fanaid's Grove" and "The Next Market Day."

In accordance with repeated public announcements the ban on encores was removed, with the inevitable result. The recalls and additions extended the program far beyond the usual length.

What had been announced as an illustrated lecture on "Parsifal" by Walter H. Rothwell and the St. Paul Symphony Orchestra resolved itself on Sunday afternoon into an orchestral program given over principally to operatic selections. "Richard Wagner's 'Parsifal,'" by Walter Henry Rothwell, translated by Arthur P. Lothrop, in pamphlet form, was distributed with the programs.

A. L. Snyder, of the percussion section of the orchestra and "manager by proxy," announced that Mr. Rothwell, although convalescing, would be unable to conduct the performance and that Edmund Foerstel would take the stand. Mr. Foerstel was cordially received and carried the orchestra through a program comprised of Wagner's march from "Tannhäuser," the "Grail and Transformation Scene" and "Good Friday Spell" from "Parsifal," a minuet from Massenet's "Manon" and fantasies of Puccini's "La Bohème" and "Tosca." The operas represented, excepting "Tannhäuser," are to be sung in St. Paul by the Chicago Opera Company in April under the auspices of the Orchestral Association.

The *Andante* from Beethoven's First Symphony was the only orchestral number not bearing the operatic stamp.

Emma H. Osgood, harpist, was the soloist. The principal number, the *Andante* from the "Moise Fantasy" by E. Parish-Alvarez, was followed by two encore numbers.

F. L. C. B.

Harriet Ware Composer-Pianist



—Photo by Marceau.

Press Comment on Her Appearance Before the Rossini Club:

"In her readings of her songs, lovely as they are of themselves, the audience could not fail to perceive and receive much that was individual and new and this was a delight of itself, and then in her solos they were impressed still more by the charm and delicacy and distinction of her art. She is temperamental to a degree and, though there is always an artistic withholding and restraint, wonderfully beautiful effects are secured that appeal both to the intellect and the emotions. Her writings and readings are wholly in harmony with her personality, which is charm of an elusive quality when it comes to description, but which is immediately recognized and strongly felt by all who come within the range of her influence."—Portland, Me., *Daily Press*, Feb. 13, 1914.

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GRIEG'S WIDOW THE KAISER'S QUEST

Honored by Emperor During Her Visit to Berlin—"Meistersinger" Has Its First Production at Charlottenburg—A Stirring Nikisch Concert with Moriz Rosenthal Soloist

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, February 27, 1914.

AS reported in a previous issue the widow of Edvard Grieg was invited by the Generalintendantur to attend the performance of "Peer Gynt" at the Royal Theater during her visit to Berlin. The old lady was also the guest of the Kaiser. In an interview with a correspondent of the Copenhagen paper *Politiken* Grieg's widow describes her impressions.

"At lunch I was seated beside the Emperor, who is interested in everything. The Kaiser told me considerable about 'Parsifal,' which was produced at the Royal Opera. The Kaiser is the same cheerful and hearty man here in Berlin that he is on his vacation trips to Norway.

When I told him that his friend, Consul Mohr in Bergen, was making an extended trip to the East, the Kaiser remarked:

"I wish I might be so fortunate some time—I have not been away from home since I returned from my vacation trip to Norway. Of course, I don't count my travels in Germany, for here I'm always at home. But otherwise I have been at home all the time. And notwithstanding," the Kaiser added jokingly, "they call me the 'Traveling Kaiser.'"

The members of the Blüthner Orchestra have elected Paul Scheinplug of Königsberg their first conductor for next season, beginning September 1. Mr. Scheinplug has been engaged for the next five years. He is not only conspicuous as a conductor, but as a composer. Recently Arthur Nikisch produced Scheinplug's "Overture to a Comedy of Shakespeare" in the Philharmonie.

The Spring Festival at the Royal Opera, beginning May 31, will include eight "Parsifal" performances and the "Nibelungen Ring" and will terminate on June 14 with a performance of Strauss's "Rosenskavalier."

The general rehearsal for the performance of Haydn's "Creation" on Monday by the Philharmonic Choral Society under Prof. Siegfried Ochs, at the Royal Highschool, was attended by the Emperor and Empress. The Kaiser was so pleased with the performance that he insisted upon complimenting each of the artists in turn as well as their masterful leader, Prof. Ochs. The soloists were Hermine Bosetti, Walter Kirchhoff and Professor Messchaert. The Philharmonic Choral Society did better than ever before.

"Meistersinger" at Charlottenburg

Saturday night saw the première of Wagner's "Meistersinger" at the Charlottenburg Opera. To enhance the attractiveness of the event Heinrich Knotte, of the Munich Royal Opera, had been engaged to sing the part of *Walther von Stolzing*. The musical leadership was in the hands of Kapellmeister Krasselt, while Director Hartmann himself took the credit for the *mise-en-scène*. On the whole, the performance bore testimony to much conscientious labor and systematic preparation.

The orchestra, generally speaking, accomplished its task well, in spite of tonal inexactitudes in the woodwind. The tempi adopted by Herr Krasselt might also now and then have been disputed. However, allowances must always be made for arbitrary manifestations on the part of solo singers. We are frank to admit that we have not heard the Quintet in the last act sung with so much finish in years.

Heinrich Knotte possesses splendid vocal material, but might he not be taught to display his tenor in better style, to economize his breath more appropriately? The *Eva* of Lulu Kaesser was vocally a splendid creation, but anything like an effective histrionic impersonation was conspicuous by its absence. Werner Engel's *Hans Sachs* is altogether too southern, too youthfully temperamental to be convincing. The singer possesses an unusually mellow baritone, well utilized, if it were not for a disturbing vibrato. But his voice proved rather too light in color and scarcely sufficient in volume for the rôle. Splendid in person and voice was the *Pogner* of Ernst Pogner, while I do not remember having seen for some time in every way so satisfactory a *Beckmesser* as Eduard Kandl. His was a delightfully humorous performance, never once

verging on the clownish. We were thankful to Wagner that he had not written more for *Magdalena* to sing. The house was sold out, of course, and enthusiasm knew no bounds.

One might think that MUSICAL AMERICA'S agitation for the musical emancipation of the United States would prove disastrous to teachers here in Europe, but judging from the continued success of two noted singing masters in Berlin, this does not seem to be the case. Vittorino Moratti, the Italian singing master of Berlin, is so busy that he has had to refuse many pupils applying to him for lessons, and the same applies to the famous voice teaching couple, Franz Emerich and his wife, Mme. Teresa Emerich. The classes of these teachers are made up for the greater part of Americans.

This week's program at the Royal Opera includes "Les Huguenots," "Tannhäuser," "Barber of Seville," "Siegfried," "Aida," "La fille du regiment" and the seventh symphony concert of the Royal Opera Orchestra.

Mme. Leschetizky's Recital

Mme. Marie Gabriele Leschetizky, wife of the famous pedagogue, Theodor Leschetizky, attracted an audience composed largely of Americans on the occasion of her piano recital in Bechstein Hall, February 21. Mme. Leschetizky is an accomplished artist, thoroughly musical and of prepossessing appearance. The Beethoven C Minor Variations were played with uncommon taste and contrast of color and shading. The Chopin B Flat Minor Sonata was interpreted with truly surprising breadth of style, especially in the first movement. Twelve Chopin Preludes arranged in artistic sequence of tonality, beginning with the B Major Prelude, revealed Mme. Leschetizky as a talented interpreter of the smaller forms. The *pièce de résistance*, the Liszt-Po "Mephisto" Waltz, proved her one of the most accomplished virtuosi of her sex.

The Sunday rehearsal for the ninth Nikisch concert of the Philharmonic Orchestra offered the following program: Mendelssohn's "Midsummer Night's Dream" Overture, Saint-Saëns's G Minor Piano Concerto (soloist, Moriz Rosenthal), Georg Schumann's Symphonic Variations on the Choral Theme, "Wer nun den lieben Gott lässt walten," for full orchestra and organ, and Robert Schumann's C Major Symphony, op. 61.

As an interpreter of the romantic school, Arthur Nikisch is perhaps unequalled. His treatment of the Mendelssohn overture and Schumann symphony was marked by a mastery of contrast and by a spontaneity which very nearly approached the ideal. Georg Schumann's Symphonic Variations had considerable interest.

Moriz Rosenthal's playing of the Saint-Saëns Concerto was an amazing technical feat. The pianist has, moreover, a warm and beautiful cantilena. The *andante* was sung with an expressiveness such as not many so-called "emotional" artists could give to it. Not only at this appearance, but also in his recent recital, Rosenthal had many poetic moments.

Florizel von Reuter, the noted English violinist, has taken upon himself the formidable task of playing three Bach sonatas, three partitas, and the twenty-four Paganini Caprices, for violin alone, in two recitals. No violinist who had not already gained a following in Berlin could have filled Bechstein Hall so well for the first of these recitals, considering the character of the program—the Bach G and A Minor sonatas and B Minor Partita and the first thirteen Paganini Caprices. As a Bach performer Mr. von Reuter has unusual accomplishments. The creative musician is in evidence—in his contrast of phrasing, his delineation of form, and breadth of style. In the first thirteen Paganini Caprices Mr. Reuter demonstrated a commendable mastery of every phase of violin technic. The violinist's intonation was not pure at all times, but the slight discrepancy can easily be overlooked in a program of such formidable difficulty, especially in an artist of the calibre of Mr. von Reuter. The audience was highly enthusiastic.

O. P. JACOB.

D'Annunzio is making an opera libretto of his play "The Light Under the Bushel" for the Italian composer, Ildebrando Zizzetti, who is the director of the Conservatory at Parma.



BERLIN SUCCESS OF MADAME KING CLARK

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OPINIONS OF THE PRESS OF BERLIN:—

The song recital given at Bechstein Hall yesterday evening by Madame King Clark made us acquainted with a singer who possesses a vocal training such as is seldom met with nowadays. She is a singer of genuine and refined ability who uses her beautiful, full and contralto-like voice in a most artistic manner. She sang with great taste and musical intelligence a number of old Italian, French and English songs, which made a most excellent impression. Her rendering of Brahms' songs also showed that the singer is thoroughly familiar with the art of singing German Lieder. Madame King Clark met with well-deserved applause.—*Berliner Börsen Courier*, February 13th, 1914.

Madame King Clark, who is a newcomer on the concert platform, gave a concert last night at Bechstein Hall. Her mellow contralto, which has the timbre of a mezzo soprano, was heard to great advantage in Italian, French and English songs.—*Vossische Zeitung*, February 14th, 1914.

Madame King Clark gave a well attended concert at Bechstein Hall. Her program contained old songs in Italian, French and English, as well as Lieder by Brahms, Hugo Wolf, and also by a few moderns, such as Sinding, Strauss, Debussy, etc. Madame King Clark sings with great taste and intelligence and in a finished, artistic manner. The way in which she uses her beautiful, voluminous, mezzo soprano voice gives evidence of great musical gifts. Her rendering of Paradies' "Quel Ruscelletto," Rontanis' "Se bel rio" and "My lovely Celia" (old English) was charming. The singer was also warmly applauded for her expressive and soulful rendering of a number of songs by Brahms and Sinding.—*Berliner Börsen-Zeitung*, February 15th, 1914.

Madame King Clark made her first public appearance at Bechstein Hall. Her soulful, richly colored contralto was heard to the best advantage in songs in the English language, the mother tongue of the artist. In these, too, it was evident that the singer's voice has been thoroughly trained and developed.—*Allgemeine Musikzeitung*, February 20th, 1914.

At Bechstein Hall yesterday Madame King Clark gave a well attended Lieder Abend and the tokens of approval bestowed upon her were evidently prompted by the warm sympathies she aroused. The concert loomed up considerably above the usual run of events of this kind, for it cannot be questioned that this singer handles her voice artistically and with skill.—*Der Tag*, February 13th, 1914.

Madame King Clark gave a concert at Bechstein Hall and sang before a large audience. She gave an expressive rendering of Brahms' "Ständchen," Sinding's "Sylvelin" and "Er ist's," by Hugo Wolf. Madame King Clark's artistic success will always be sure when she chooses a program in accordance with her temperament, as was proved by this concert.—*Berliner Lokalanzeiger*, February 13th, 1914.

Madame King Clark, the wife of the well-known American singing teacher of the same name, made her début at the Bechstein Hall. Whoever is heard on her first appearance in four different languages (Italian, English, German and French) must be prompted not only by great ambition, but also by a firm confidence in her own powers. Madame King Clark was justified in doing so, for her mezzo soprano voice is of captivating quality, and she has learned a great deal as far as vocal technique is concerned. . . . With Madame King Clark the certainty in attacking the tone, breathing, and, to a considerable degree, the dynamic shading, are, as it were, automatically controlled. Unfortunately, many of the singers of our day who attempt to interpret with a half-trained vocal apparatus, do not know what this means. But the public is quick to know; it observes the difference, without perhaps exactly knowing of what this difference consists. For this reason Madame King Clark quickly captured her public completely. She was so enthusiastically applauded that she was frequently unable to continue her program, but was called upon to repeat various numbers. Among these, for instance, was Brahms' "Ständchen"—surely for a non-German a particularly flattering success. It is evident that Madame King Clark, because of her admirable technical schooling, will be of great service to the German Lied, to which she had given a prominent place on her program and to which she must have devoted much careful attention, particularly when her familiarity with the language shall have become greater. At present she revealed most freedom in her interpretation of French songs. Gretschaninow's beautiful "Triste est le steppe" may be mentioned as particularly impressive.—*Signale*, February 18th, 1914.

Madame King Clark gave a concert at Bechstein Hall yesterday which was largely attended by members of the English and American colonies. The singer was greeted with tempestuous applause. I share the opinion thus evidenced, at least as far as that part of the program which I heard is concerned. Madame King Clark sang English, French and Italian songs, and she is said to have rendered some Brahms Lieder with great taste.—*Germania*, February 17th, 1914.

ECHOES OF MUSIC ABROAD

Covent Garden Again Falls Back Upon Long-Established Favorites for New Season — Schoenberg Finds Inspiration for a Music Drama in Balzac's "Seraphita"—Willy Hess Conducting Ambitious Students' Orchestra — English Critic Looking Backward from 2014 Acclaims Delius the Greatest British Composer of To-day—Municipal Aid for Munich Concert Society—Henschel Farewells in Holland

COVENT GARDEN'S directors have issued a preliminary announcement of this year's "grand" season, which is to open on April 20 and extend to July 27. Sir Joseph Beecham and his son Thomas had already sent out the prospectus of their second Russian season, to be held at Drury Lane from May 20 until July 25, but a significant difference in the two announcements lies in the fact that while the Covent Garden directors take pains to name the singers engaged and entirely ignore whatever plans they are making for the repertoire, the Beechams go into elaborate detail as to the works to be given and only secondarily mention the singers who are to participate.

Enrico Caruso, notwithstanding that he came high, proved such a profitable investment last summer that he has been retained for Covent Garden again for this year, when Giovanni Martinelli, too, whom Londoners first acclaimed a coming Caruso, will be in the company again. Edoardo Fontana-Ferrari will be new to London, but the Covent Garden stage is an old stamping ground to John McCormack.

Nellie Melba, Emmy Destinn, Louise Edvina and Louise Kirkby Lunn have become "institutions" at London's headquarters of opera, and the same may be said now of Mario Sammarco, Antonio Scotti and Dinh Gilly. Among their associates this year will be Claire Dux and Gertrud Kappel, who have won London favor in Wagnerian rôles; Maude Fay, the California soprano of the Munich Court Opera, who has been unaccountably overlooked by the Metropolitan powers; Elsa Stralia, a young Australian soprano; Paul Franz, the Paris Opéra tenor; Paul Bender, the Munich baritone, and Rosina Raisa, Alice Zeppilli, Minnie Egner, Julia Claussen, Ruby Heyl and Desire Defrere—all names familiar to the Chicago-Philadelphia Company's public. The Boston mezzo-soprano, Elvira Leveroni also is on the list, as are Hans Bechstein and Peter Cornelius, tenors, and Aquistapace, the French baritone.

After a two years' interval Cleofonte Campanini will return to the corps of conductors. Giorgio Polacco, who substituted for him at short notice last year, will be associated with him this year, and Arthur Nikisch again will assume responsibility for the German operas.

Here are detailed particulars of the repertoire Sir Joseph Beecham is promising the patrons of his Drury Lane season:

Russian opera: Borodin's "Prince Igor," Stravinsky's "The Nightingale," Moussorgsky's "Boris Godounow" and "La Khovantchina" and Rimsky-Korsakoff's "Le Coq d'Or," "Ivan le Terrible" and "Night of May."

German opera: Strauss's "The Rose Cavalier" and Mozart's "The Magic Flute."

Russian ballet: Leon Steinberg's "Midas," Stravinsky's "L'Oiseau de Feu" and "Petrouchka," Balakireff's "Thamar," Tscherepnin's "Narcissus," Tschai-kowsky's "Le Lac des Cygnes," Rimsky-Korsakoff's "Antar" and "Scheherazade" and the Rimsky-Korsakoff-Glazounow "Cleopatra." The greatest interest, however, undoubtedly will center in Richard Strauss's "The Legend of Joseph," while another non-Russian ballet will be Maurice Ravel's "Daphnis and Chloë."

Richard Strauss is to conduct his new ballet. Otherwise Thomas Beecham, Pierre Monteux and René Baton will be responsible for the ballets, and Emil Cooper, Leon Steinberg and Mr. Beecham will conduct the operas.

Not content with his achievements as a conductor, Thomas Beecham is said to

harbor an ambition to distinguish himself in the world of politics.

WILLY HESS, of long association with the Boston Symphony Orchestra, now has charge of the students' orchestra at the Royal High School of Music in Charlottenburg, Berlin. This corps of embryonic orchestral artists

among the immortals of creative genius. As a prolific composer for the lyric stage the Franco-German-Scottish pianist has but one rival, and that is Siegfried Wagner. D'Albert has but one success to point to thus far, however—"Tiefeland," which achieved a record of 400 performances in Berlin alone. His newest completed work is to have its *première* at the Cologne Festival in May, but he is not waiting to see how it may fare before taking another subject in hand. He has now set to work on a libretto made for him by Richard Batka from Heinrich Lilienfein's "Der Stier von Olivera." The central figure in the story is Napoleon Bonaparte.

Engelbert Humperdinck, who, with his wife and his librettist, Herr Misch, has gone to Africa for his health, has a second new opera ready for production, in addition to "Die Marketenderin," which is to be produced at the Berlin Royal Opera before the end of the season. The second novelty, which has also been accepted by the Berlin institution, has not yet been given a title.



Louis Moreau Gottschalk's Piano in a Paris Studio

Charles W. Clark, the baritone, has in his possession the piano that belonged to Louis Moreau Gottschalk. The instrument, which is in Mr. Clark's studio in Paris, was presented to the American singer by Dr. F. F. Gunzaurus.

numbers eighty members and its ambitions are by no means confined to the traditional "safe and sane" pabulum for students' orchestras.

At a recent concert in the Hochschule's handsome hall Willy Hess piloted his players through two of Richard Strauss's works—"Till Eulenspiegel" and "Tod und Verklärung"—and Max Reger's "Hiller Variations" as well. This program in itself speaks eloquently of the change that has been wrought in recent years in the atmosphere of an institution where conservatism had become crystallized by the infusion of new and young blood.

MUSIC drama is the new field that Arnold Schönberg has now invaded and just what he will happen upon in the course of his explorations there is a subject that prompts the wildest speculation. The fact that Balzac's "Seraphita" is his inspiration suggests that the musical anarchist of Vienna may be the predestined interpreter of that Balzacian hodge-podge of sublimated Swedenborgianism. It is difficult to conceive of any keen competition among ambitious *prime donne* for the privilege of creating the Schönberg *Seraphita*. The essence of Balzac's work is to be compressed into six scenes.

The strenuousness of life incidental to pursuing the career of a concert pianist and setting out on new voyages every now and then on the sea of matrimony has not yet appreciably curbed Eugen d'Albert's ambition to carve his name

Not to be outdone by any of his German or Italian contemporaries, Pietro Mascagni is now at work on two new operas, both essentially tragic. Gabriele d'Annunzio has made lyric drama "copy" of the Children's Crusade for one of them, while the other, bearing the suggestive title "Vengeance" and written by Giacchino Forzano, deals with a wager in mediæval times over the fidelity of women, resulting in the murder of an interloper by an aggrieved husband—a strikingly novel stage situation! An English observer sees in Mascagni's having agreed to compose the music for moving pictures of scenes from the life of Garibaldi the sign and token that the commercialization of young Italian composers is now complete—a commercialization begun when Leoncavallo and Mascagni conducted performances of their operas at London vaudeville houses and continued when the former wrote the music for a musical comedy.

A new opera entitled "Cachapès," produced recently at the Théâtre de la Monnaie in Brussels with a considerable measure of success, is noteworthy for the fact that it contains five acts but virtually only two characters. The libretto is by the experienced Henri Cain, the music by Francis Casadesus.

WHEN composers of royal blood really desire to get an unbiased opinion of their music all they need to do is to have it tried out in a restaurant in some

country with which they are in no way connected. Prince Albrecht Joachim of Prussia, who is a distant cousin of the German Emperor, has attracted some attention in his own country as an amateur composer, but it seems safe to surmise that his music, when it has come to a hearing, has been performed primarily from motives of politeness, not to say policy.

The Prince and his wife have been staying at Abbazia, an Istrian watering-place on the Gulf of Fiume, and there a few evenings ago when they were sitting in a restaurant they were recognized by the leader of the orchestra, who instructed his musicians to strike up one of the Prince's compositions in his honor. The restaurant patrons, however, did not take kindly to the royal music, apparently, for they immediately started to hiss. Whereupon the Prussian Prince and his Princess promptly took their departure.

MUNICH'S Concert Society, after a period of doubt as to its continued existence, has now been placed on a substantial financial basis by the action of the Municipal Council in granting it a yearly subscription of \$12,500. Since its reorganization the society has increased the number of its members to 400, whose subscriptions aggregated some \$11,000. One family alone has promised to contribute \$2,500 a year for the next five years.

LIKE another Edward Bellamy, Gerald Cumberland, one of the most resourceful of England's music critics, has been looking backward upon the composers of to-day in his country from a standpoint conceived a hundred years hence. Writing in the year 2014, he quotes a chapter on "The So-Called British School" from an alleged "History of European Music in the Twentieth Century," a book then "long out of print." This bridging of a century in *Musical Opinion* affords Mr. Cumberland the opportunity he wants to do some re-adjusting of the composers of to-day according to their merits as he judges them.

Evidently he considers Elgar's popularity and success disproportionate. "The names that were most prominent in the first fifteen years of the century are not those that have survived the longest. Sir Edward Elgar, for example, was tremendously successful; yet he is little more than a name to-day. He could write recognizable melodies, and it must be remembered that he wrote them at a time when the art of inventing tunes was fast dying out. Moreover, he possessed a sincerely religious temperament and did not fail to exercise that side of his nature for the sake of the creation of music. * * * Elgar made every effort to be great, but there was something lacking in his powers, or, rather, in his temperament."

The most persistently ignored of modern English composers, who has contracted a habit of sneering at the music public of his country, will hardly take Mr. Cumberland's prophetic references to him amiss: "The time was rich in men of more robust temperament than Elgar. Joseph Holbrooke was nearly all his life an unsolved problem. He could do literally anything with the orchestra. Nobody had his facility, his technical resource, his abundance of ideas. His industry was prodigious, his fertility of idea inexhaustible. Though for a time his larger works were seldom heard, long before his death he once more blazed forth and secured even more fame than he had previously won."

Cyril Scott next falls in line in this prophet's vision. "Of the many young men writing music at that time the name of Cyril Scott survives. It can pretty confidently be stated that in his lifetime no one regarded him as anything but a very interesting and individual writer. If the average musician had been told that any of his work would survive till to-day, he would have greeted the remark with scorn. But his very exquisiteness has kept his reputation alive, and no little of his chamber music is still heard. His experimentalism was very much against him a hundred years ago; he was always seeking to extend the scope of his art, and for that reason he excited a good deal of animosity from those who were intellectually too indolent to study him closely. In addition, he was of a retiring disposition, and he had none of the

[Continued on next page]

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ECHOES OF MUSIC ABROAD

(Continued from page 11)

genius for self-advertisement which in those days was almost as necessary as it is now.

"But perhaps the greatest English composer of that time was Frederick Delius. In all his finer work there is seen a nobility of thought and a depth of emotion which were rare enough in that period. His music, even to-day, sounds original; it is unlike anything written in his own generation. But in spite of the rare quality of his music there are in it unquestionable signs that the man was greater than his work. He seems to have been always on the point of writing an immortal work and never to have achieved it."

And finally Granville Bantock! The 2014 reviewer notes that "something of the same kind of criticism may be passed upon Granville Bantock. He also wrote much noble music, but the greatest mass of it is diffuse and loosely knit. His larger works remind one of a tropical jungle, in which vegetation has sprung up to great heights in a week. He had much greater warmth than Elgar and a broader nature. But in studying his music to-day one sees that the quality was not sufficiently concentrated to make

for permanence. * * * There is little doubt that he was a man of his age and not a composer for all time."

HOLLAND has been giving Dr. Georg Henschel a royal time. The singer has been making a farewell tour of the country as a concert singer, and his audiences seem to have set out to make him regret his decision to retire. Wreaths, addresses and presentations have greeted him almost everywhere he has appeared. He sang to an audience of 2,000 people at the Amsterdam Concertgebouw, and at Utrecht he was presented with an eighteenth century Dutch chest, while Haarlam gave him a portfolio containing a collection of proof etchings. Dr. Henschel's public appearances after this season will be made only in the capacity of a conductor.

A MONUMENT to Verdi is shortly to be unveiled in Ferrara through the liberality of an ex-singer, the former Maria Waldmann, now the Duchess Massari Zavaglia di Fabriago. She was one of the quartet of soloists who participated in the first performances of Verdi's "Manzoni" Requiem in Milan and Paris,

in 1874. Her associates in the quartet were Teresina Stolz, the tenor Maini and Capponi, the baritone.

ITALY has been honoring English musicians. Sir Edward Elgar and Sir Alexander Mackenzie have been elected honorary members of the Regio Accademia di Santa Cecilia in Rome. J. L. H.

MEMORIAL NUMBER BY MINNEAPOLIS ORCHESTRA

Funeral March from the "Eroica" Played in Honor of Symphony Supporter —Performance of "Creation"

MINNEAPOLIS, March 6.—The last performance of the Minneapolis Symphony Orchestra, previous to its departure eastward for a tour of three weeks, was one to remember. Beethoven's Funeral March from the "Eroica" symphony was played in commemoration of William Hood Dunwoody, whose death occurred February 8. Mr. Dunwoody had for years been vitally interested in the orchestra and a liberal subscriber to the guaranty fund.

Preceding the Funeral March were Mozart's Overture to "The Magic Flute," Schumann's Symphony No. 1 in B Flat Major, and the Brahms Concerto for Pianoforte and Orchestra, No. 1, in D Minor, played by Harold Bauer.

Mr. Bauer impressed one with the single-mindedness of the sincere artist whose pianism, superb as it was, seemed but one phase of a widely inclusive musicianship. The work of the orchestra was for the most part smooth and always in spirit with the soloist.

The second concert of the season by the Philharmonic Society was unique in its representation of three cities of the West. The St. Paul Symphony Orchestra, minus its conductor, was engaged to support the Philharmonic, a Minneapolis society, in a production of Haydn's "Creation" under the leadership of Daniel Protheroe, of Chicago.

The soloists were Marjorie Dodge Warner, soprano; J. Austin Williams, tenor; Gustaf Holmquist, basso. The audience was large, including representative concert-goers of both Minneapolis and St. Paul, and enthusiastically happy.

The choruses had been drilled by J. Austin Williams, with whom Conductor Protheroe shared the honor of frequent applause. The singers were in good trim and tune, fairly well balanced, and responsive to a leader understanding his business. The orchestra adapted itself admirably to oratorio requirements.

Of the soloists Mr. Holmquist was easily in the lead in the favor of the audience. While apparently laboring under the handicap of hoarseness, his work revealed his finished art. Miss Warner proved herself well grounded in the routine of the oratorio singer and was generally commended therefor. The voice, however, was forced beyond the limit of its natural beauty and frequently sharp in pitch and quality. Mr. Williams sang in good style the parts assigned the tenor.

Stanley Avery, choirmaster and organist of St. Mark's Church, announces a musical service for the last Sunday of each month. Of particular interest was the program of February 22, appropriately given over to works of American composers. The following numbers were

presented: "In Heavenly Love Abiding," Parker; "Savior, When Night Involves the Skies," Shelley; "Rock of Ages," Buck; "Hark, Hark, My Soul," Chadwick; "Golden Jerusalem," Parker; "O, Lord, How Manifold," Rogers. The organ numbers were the Nocturne in F Minor, dedicated to Samuel A. Baldwin, formerly of Minnesota, later organist of the College of the City of New York, and a Symphonic Prelude, dedicated to Edwin A. Kraft, organist of Atlanta, Ga. Both compositions are recent works of Mr. Avery.

The solo quintet consisted of Mildred Ozias, soprano; Olga Wahlquist, contralto; Frederic C. Freemantel, tenor; Ray R. Moorhouse, baritone. The quartet was supported by a chorus of fifty voices.

Mary Allen, well and favorably known in local circles, and beyond, as an accompanist, has returned from a tour with Kitty Cheatham through Western Canada. F. L. C. B.

Open-air performances of "Bastien and Bastienne" and "Les Petits Riens" at the Mirabell nature theater are to be features of the Mozart Festival in Salzburg, in August.

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MUSIC IN THE NEW AGE

New Vision of Music's Possibilities—Inevitable Musical Revolution—Newly Discovered Principles—Ultimate Result in Practice—Relation of Music to Spirit

By ARTHUR FARWELL

THE Spirit which is manifesting itself in the present material, moral and spiritual upheaval, especially in the Anglo-Saxon world, is bringing us near to that time which has been spoken of as the "End of the Age," and, therefore, near to the beginning of a New Age and a New Order. The institutions and customs amid which we move familiarly today are, broadly considered, the logical outcome of principles discovered hundreds and even thousands of years ago, and which have yielded whatsoever is good in their present fruits only through the more and more intelligent application of these principles which men have made through the centuries. The upheavals of thought in the present time, which have grown to immense proportions since their birth in the great scientific and intuitive minds of the comparatively recent past, are bringing new principles to light, as well as making new and unsuspected applications of older ones, and the institutions and customs of the New Age will be the blossoms which are to flower from the root of these new principles. Those institutions, whether economic, artistic, or of whatsoever sort, must of necessity be very different from ones of the present, for they are grown from a different seed.

Strictly speaking, there is in the universe but one great Seed, from which must eventually bloom one great Flower, namely, the Perfected Cosmos. But the manner and law of its growth is through evolution, and on the cosmic stage of the evolutionary drama the significant action consists no longer in the formation of worlds, or even in the formation of natural species, but is concentrated in the unfolding of the mind of man. Neither is that evolutionary action concerned any longer with the advancement of the general or racial mind. The age of such mere generic mental evolution ended with the evolving of the first man who was able, through conscious reflection, to discover his personal relation to the All-Creating Spirit within himself. The evolved or enlightened race must necessarily, by the nature of the evolutionary process, be a race of evolved or enlightened individuals, each having come to his enlightenment by himself and through his own aspiration and effort. Any one who believes otherwise is a spiritual Micawber, waiting for something to "turn up." Therefore, is it said, "Rouse, thou that sleepest!"

New Musical Principles

Since the purpose of the aroused mankind of to-day is to establish the New Age of the World, it devolves upon us to inquire, with respect to any particular aspect of that age, what are the new principles which have been revealed touching that aspect? For by grasping and understanding those principles we shall see something of the nature of the events which must occur, and the forms which must arise, to fulfil them.

It is because of this need that I am proposing that we take such a course with respect of Music, which is to-day one of the greatest forces in the world for human unification. By looking ahead and comparing what is with what must be, we shall be able to begin an elimination in our own lives of those forms of musical activity which have as a goal ideals which we must come to recognize as outworn; and, accordingly, we shall be able to do those things and go in those ways which are seen to be teeming

with still un-lived life. Thus we, ourselves, by engaging in living activities, become filled with life at every point, and all that we do becomes alive, and applies directly to the establishment of the New Age. And, as regards ourselves, it makes us, rightly undertaken, *individually necessary to the evolution of the world.* For evolution can proceed now, as I have indicated, only through the mind of the awakened individual and in proportion as the individual awakens and acts upon the fact that the creation of the world, however Divinely impelled, is now proceeding through himself, by thought, he is lifted to a higher level of the action of the Law of Life, and is no longer subject to the generic or chance conditions which bind one whose thought is still merely "race-thought."

Letter and Spirit

The sign of the New Age is the emergence of Spirit and the giving way of the letter, in all departments of human thought and activity. Any one who reflects upon the matter will perceive that this is happening in a striking manner throughout the Anglo-Saxon world, and if this knowledge is coupled with a knowledge of the relation in which Anglo-Saxon progress stands to world progress, the bearing of the present upheaval in our Western world upon a more widespread forward movement of civilization in general will be apparent. This aspect of the matter is too extensive to permit of discussion here, and it will suffice for our purpose merely to indicate in a suggestive way the meaning of the emergence of Spirit.

What is "Spirit"? How is it to be recognized as it appears? And what has it got to do with music? By "Spirit" I mean the One Universal Spirit, out of which is created, and *is being created*, all that is, and from which single source must come all that is to be, from the creation of worlds to the creation of songs. Until we have grasped the idea of the *unity of God*, and are no longer lost in the effort to compass the idea of His *infinity*, we shall not yet have brought ourselves to a sufficient simplicity of understanding for the highest and greatest achievement of which we are capable. For whatever we seek to do or to make, we can realize its full and unlimited possibilities only by going, through our thought, directly to First Cause, which, to paraphrase an ancient Hebrew expression of the same idea, is "God Unity." Anything whatsoever below this (including the attitude of disregard of all considerations of "cause") implies a reliance upon some one of a bewildering mass of secondary causes, which necessarily foredooms the enterprise to the limitation which resides from the beginning in every secondary cause. Spirit, the All-Creating First Cause, knows no limitation, and when I speak of the "emergence of Spirit" I speak of that to the expression or manifestation of which no limits can be assigned.

What Life and Art Express

With regard to the recognition of Spirit, it is to be understood that there is no department of human progress and evolution, however secular—however far removed from what is commonly called, and often mis-called, "spiritual"—the impelling evolutionary force of which is from any other source than Spirit. Infinite and all-creative, it knows no negation, and carries within itself all that is affirmative. It is the ultimate of Affirmation. As such, we may say that Spirit is Life, Love, Power, Beauty, Joy

—none of which can flower except in Freedom—and thus in the increase of living and infinitely affirmative qualities its operation is to be recognized. These qualities we see to be attributable to life and the expression of life in every form, and wherever in the evolution of man himself, or in the progress of his affairs, they are increased, it is from the infinite store of Spirit, which has emerged into further manifestation through the process of evolution.

Relation of Music to Spirit

It may be thought by some persons that the consideration of such matters is going rather far afield in the search for musical progress in the future. A little reflection will show that this is not the case. For the qualities in which Spirit manifests itself in human life—as Life, Love, Power, Beauty, Joy—will be seen to be no other than the qualities of music itself, and, in fact, of art in general, and by the increase of which in music and all art, music, together with the other arts, advances. Therefore, when we recognize the qualities of music to be identical with the qualities of Spirit, and remember that these qualities are infinite in Spirit, and thus *potentially* infinite in any medium through which Spirit freely expresses itself, as music,

we see that no possible limit can be assigned to the degree in which music, along the lines of its own nature, may be a revelation of God to Man.

Our part, then, is to find out more about this "own nature" of music, and, through that understanding, coupled with the knowledge of Spirit's infinite capacity of expression, to see whether that nature may not have capacities of expansion into more complete forms of Life, Beauty and Joy than any which music has known in the past. God, being infinite and perfect, cannot change, but man can change the conditions through which the Spirit that is God manifests itself, and so produce new and higher forms of manifestation corresponding to a higher operation of law. That is all that any artist does in evolving his art into constantly higher modes of expression through his thought and feeling. Thus it is, also, by providing the conditions under which newly discovered principles may work themselves out in practice, that mankind is cooperating with Spirit, both consciously and unconsciously, in bringing about the New Age.

What those principles are, with reference to music, and how that cooperation may be advanced, will be taken up in a continuation of the present subject.

ANNUAL COMPOSERS' COMPETITION BEGUN BY NEW ASSEMBLY



Prize Winners in Assembly Competition. Above, Fay Foster; Center, John Adam Hugo; Below, Margaret Fownes Hamilton.

An annual event in New York musical circles will probably be the song contest of the New Assembly Salon. As announced in *MUSICAL AMERICA* last week Fay Foster, the gifted American composer, received the first prize at the initial competition of the Assembly Salon at the Hotel Plaza on March 5. The second prize was awarded to John Adam Hugo, the New York composer-pianist, while a little girl of eleven years, Margaret Fownes Hamilton, was presented with a silver cup for her three songs by Mme. Bell-Ranske, founder of the Assembly.

Bach Club Unique Louisville Organization

LOUISVILLE, March 6.—The members and guests of the Louisville Music Teachers' Association enjoyed a concert of rare interest last week, when the Bach Club gave a program of ensemble piano music

at Baldwin's Hall. This unique little organization consists of six young women, who, under the direction of Mrs. J. B. Speed, have been studying together for more than seven years and have reached a most commendable state of efficiency in the performance of music for two and four pianos. Beside Mrs. Speed, the participants were Misses Hopper, Goldstine, Chase and Rosenfelder and Mrs. De Garis. The program consisted of Goldmark's "Sakuntala" Overture, three studies by Cramer, two preludes by Bach, "Le Soir" by Chaminade, a Prelude and "Air de Ballet" by Glière, and a Concerto for four pianos by Bach. The concert was arranged by the Music Teachers' Association. H. P.

Helen Ware Plays for German Singers of Trenton, N. J.

Helen Ware, violinist, added to her list of successful appearances as the soloist in the concert of the United German Singers of Trenton, N. J., on March 9. Each of her offerings were enthusiastically received, consisting of Schubert-Wilhelm's "Ave Maria," Boccherini's "Allegretto," "Guitarre" by Moszkowski, Kreisler's "Caprice Viennoise," Joachim's arrangement of Brahms' "Hungarian Dances," and two numbers by Hubay, a solo from "The Violinmaker of Cremona" and "Azt Mondjak."

Myrtle Thornburgh Wins Success at Bridgeport Winter Chautauqua

BRIDGEPORT, CONN., March 9.—At the concert given on March 6 by the Winter Chautauqua Association Myrtle Thornburgh, the New York soprano, scored a success. Besides several groups of solos, which included the "Prelude" and "Down in the Forest" of Landon Ronald and Dell'Acqua's "Chanson Provençale," Miss Thornburgh was heard to good advantage in a duet from "Madama Butterfly," with Flora Hardie, contralto, and the "Sextet" from "Lucia" with the Weber Male Quartet.

Adele Kätz Shows Pianistic Skill in Gordon Studio Recital

C. Virgil Gordon is giving a series of piano recitals at his New York studio, with the programs played by several of his professional pupils. The first recital was given on March 5 by Adele Kätz, pianist, assisted by Florence Wohlfert, violinist. Miss Kätz played brilliantly and with much tonal and musical finish. A group of Chopin works and Schumann-Tausig's "Contrabandist" were among the works interpreted. Miss Wohlfert ably assisted.

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Pueblo Teacher Inculcating Taste for Classics In Southern Colorado

PUEBLO, COL., March 6.—Inculcating a taste for the classics in Colorado is a mission which occupies Francis Schwinger, who is giving a series of Liszt piano recitals in southern Colorado, assisted by graduates and pupils of his Pueblo school of music. The following program given at a number of successful recitals indicates the character of work being done by Prof. Schwinger, both in his school of music at Pueblo and in his public performances: Hungarian Fantasia, Lydia Jones; A Major Concerto, Marguerite Johnston; Hungarian Rhapsodie No. 2, Mr. Schwinger; E Flat Concerto, Master Colin Campbell.

"Ten years ago a recital such as you have listened to this evening would have been impossible in southern Colorado," said Mr. Schwinger after a performance. "When I came to this section of the West, memorizing of classic music was considered a waste of time. If daughter could thump ragtime, her parents considered that a sufficient accomplishment. People threw up their hands, as if I were crazy, at the idea of committing thirty page compositions. 'What! Put in a year or two perfecting a composition?' 'Yes,' I said, 'ten years or twenty.' Ragtime! When the hopeful mother of a young girl asks me what is the harm of ragtime, I do not argue with her. I simply mention the names of several popular authors who turn out fresh volumes of literary rot every few weeks and request her to go to her daughter's literary instructor and

inquire the harm of reading such literature as compared with standard authors."

Mr. Schwinger was born in Budapest, where his father, Franz de Vocqucal Hunyady, was director of the Royal Orchestra in Budapest. Upon the death of his parents, the lad was adopted by Francis Schwinger, a musical director in Ohio, and when ten years of age, travelled in concert with Clara Louise Kellogg. For more than twenty years he has been striving for pedagogic ideals in Pueblo. J. A. M.

COMPOSERS AT BOHEMIANS'

Messrs. Huhn, Heinrichs and Rubner Aid Interpreters of Their Works

This season's second composers' evening of the New York musical club, The Bohemians, was held at Luchow's on Monday evening, March 2, when the composers heard were Bruno Huhn, Max Heinrich and Cornelius Rubner.

Mr. Huhn had as his interpreter Francis Rogers, the popular baritone, who sang with splendid effect some of his settings of the Irish poems of Moira O'Neill and his "Invictus." The composer was at the piano and had a share in the applause. For Mr. Heinrich's songs William Wheeler, tenor, favorably known in concert circles, was chosen. Mr. Wheeler sang the songs admirably and made the most of his opportunities.

He was accompanied by the composer. The original plan was to have Maurice Kaufman, violinist, play the Rubner Violin Concerto in G Minor. It was later decided however to present his Trio for piano, violin and cello. Messrs. Kaufman and Renard and the composer performed this, accordingly, winning much approval from the members of the club. The work is a musicianly one, melodious in style and finely written, the slow movement making a strong appeal.

DAYTON CIVIC LEAGUE TO BRING MUSIC TO MASSES

To Provide Concerts at Lowest Prices—Programs of Oberhoffer, Carreño and Local Clubs

DAYTON, O., March 10.—Along with the great variety of "uplift" work which has sprung into existence in the "Gem City" since the flood of last March, music has caught the spirit and under the patronage of City Manager Waite and the Mozart Club, the Civic Music League was recently organized and B. B. Thresher was made president. The purpose of this league is to provide music for the masses in the way of Summer band concerts and concerts by local musicians in the various sections of the city at the lowest possible price, so as to give the poor people an opportunity to hear good music. It is a big work which has the support of all of the professional musicians and musical clubs.

The Minneapolis Symphony Orchestra paid its first visit to Dayton tonight and gave one of the most attractive programs of the season, in the sixth concert arranged by A. F. Thiele. A veritable ovation was tendered Mr. Oberhofer and the members of the orchestra by an audience which crowded the Victoria Theater, and the soloist, Richard Czerwony, won laurels in his beautiful performance of the Lalo concerto.

Mme. Carreño gave a fine recital on the evening of February 26 before one of the largest audiences of the season. Her playing aroused such tremendous enthusiasm that the artist played a number of encores. Dr. Fery Lulek of Cincinnati sang two groups of German songs with much success.

The annual Chaminade Club concert was an artistic and very delightful affair, and the program was performed by Mrs. Antoinette Werner West, soprano, of Cincinnati, and Angelo Cortese, harpist, of Memphis, both of whom were cordially received.

The Mozart Club presented Mme. Charlotte Lund in one of the most artistic and intellectual recitals given here this year. Her group of French and Norwegian songs was especially effective. While in the city Mme. Lund gave an interesting talk to the members of the Mozart and Chaminade Clubs on "Student Life in Paris."

The Dutch Club gave a song concert last Tuesday evening with a wonderfully attractive program. Grant Odell is the conductor and has trained the voices remarkably well. Mary Jordan of the Century Opera Company was the soloist and from her first number she sang herself into the hearts of the audience. She was obliged to respond to many encores. Charles Arthur Ridgeway was the able accompanist for club and soloist. "SCHERZO."

Schubert Quartet Success in Waterbury Concert Course

WATERBURY, CONN., Feb. 28.—The Schubert Quartet of New York gave a concert here last evening in the Chau-

tauqua Course at the Second Congregational Church. The first part of the program was devoted to solos and ensembles, the last to the cycle "In Fairyland," by Orlando Morgan. Parker's "The Lark Now Leaves," Arne's "The Lass with the Delicate Air," a "Faust" excerpt and Fanning's "Song of the Vikings" were the quartet numbers in the first part, and they were sung with good tone and a happy blending of the voices. In the solos the singers were likewise heard to advantage, Mr. Reardon's singing of Huhn's "Invictus" being especially well liked. Winifred Lee Mayhall was the able accompanist.

SCHUMANN CLUB MUSICALE

New Women's Chorus Hears Program at Studio of Conductor Stephens

A large gathering attended the reception and musicale of the Schumann Club, the recently organized woman's chorus, at the New York studios of Percy Rector Stephens on Thursday afternoon, February 26. Mr. Stephens is conductor of this organization, and Mrs. T. R. Phister the president. It has been the custom this year to hold these musicales the last Thursday in each month, this one being the final one for the present season.

Much pleasure was given by the singing of Mme. Valair, soprano, who presented an aria from Massenet's "Le Cid" and the familiar "Samson and Delilah" air, winning marked approval for her artistic work. In like manner there was considerable approval for Rose Hago-pian, an Armenian soprano, who was heard to advantage in the "O Patria Mia" from Verdi's "Aida." She also sang Sinding's charming "Sylvelin." Harold Osborne-Smith, pianist, earned a large quota of applause for his splendid performance of Brahms's G Minor Rhapsody and Sgambati's "Vecchio Minuetto." The singer's accompaniments were played ably by Arthur C. Leonard.

Malipiero's "Canossa," which was awarded the municipality of Rome's prize in competition with fifty-one other operas, proved a complete failure at its recent premiere in the Eternal City.

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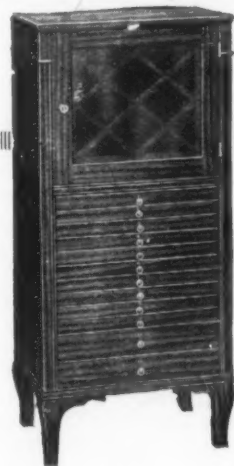
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MUNICH TRIUMPH FOR CARL FRIEDBERG

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Bureau of Musical America,
Tengstrasse 33/IV, Munich,
March 2, 1914.

CARL FRIEDBERG, who is going on his first American tour next winter, drew a large audience to the Bayerischer Hof on February 27, and delighted his hearers with his masterly playing. In his first number, the Bach-Liszt Phantasy and Fugue in G Minor, he showed supreme delicacy of phrasing and a pearly tone such as I have never before heard in Bach. The fugue, especially, simply thrilled with life. The playing of the Brahms ballads and rhapsodies was magnificent, too, and instinct with fiery temperament. The Beethoven Sonata in E Major, especially in the lovely *andante*, was played with all that tenderness arising from great strength which marks both the composer and this player. The Schumann Suite of Childhood Scenes, op. 15, including the too-well-known "Traumerei," followed, but such is the mastery of Friedberg that he lifted even this into a new meaning. Chopin closed the evening in the wild exuberance of the A Flat major waltz; and it was interesting to hear a Chopin different from what we are generally accustomed to hear. Friedberg gives a stronger, richer, less feminine interpretation than most pianists.

Sandra Droucker, the Russian pianist, has just returned from an extremely successful Scandinavian tour. She gave three concerts in Copenhagen, devoting one program each to classical, romantic and modern music. The Queen of Denmark attended the second concert and gave Mme. Droucker a long audience at the palace. She played also in Norway, in Christiania, Bergen and other places.

It is not generally known that in private life Mme. Droucker is the wife of Gottfried Galston, the pianist, who is now touring Russia. They have a home just outside Munich. Mme. Droucker, by the way, was Rubinstein's last pupil.

Herr Galston spends his spare hours in hunting first editions, of which he has a rare collection. Mme. Droucker-Galston has a hobby, too, which is—making shoes! This is an occupation which was at one time in great favor with Russian ladies, and Mme. Droucker-Galston makes all her own shoes for the house and for evening wear. She achieved even a pair of fur-lined high shoes for Herr Galston, which he has with him on his present trip in Russia.

Edwin Hughes is just back with new laurels. He played at Nuremberg on

February 17, with the Philharmonic Orchestra. His number was the Schumann Concerto, op. 54, in A Minor. The audience numbered 2,000 persons, and was warmly enthusiastic, recalling Mr. Hughes four times after the concerto.

The young American pianist, Ralph Leopold, played brilliantly in his concert here on the 25th. His program consisted of the B Major Sonata of Schytte, three Chopin numbers, and two Liszt compositions. Mr. Leopold showed himself possessed of a strong rhythmic feeling and an excellent technique, and was accorded enthusiastic applause.

The third and last of Ossip Gabrilowitsch's concerts took place last night in the Pareszeiten. He was assisted by Clara Clemens-Gabrilowitsch, whose mezzo-soprano voice was heard for the first time by the Munich public. Mrs. Gabrilowitsch, who, it will be remembered, is the daughter of Mark Twain, was indisposed last evening, but she dominated her cold and appeared before the large audience notwithstanding. She has a warm, well-trained voice of very sympathetic quality and good volume, and displayed a truly delightful lyric ability. She won appreciative applause time and again with her interpretations. Her program consisted of three groups of songs, old Italian, Brahms, and Schubert and Schumann. Mrs. Gabrilowitsch was accompanied on the piano by her husband.

Mr. Gabrilowitsch is a great favorite in Munich, and his many appearances here where he has his home are always eagerly awaited. His playing last night was another proof of his great power of interpretation. Mr. Gabrilowitsch is for me primarily the master of classical playing. Beethoven's Sonata, "Les Adieux," Chopin's B flat Minor Sonata, with its great funeral march, which Mr. Gabrilowitsch performed so majestically, and Mendelssohn's "Variations sérieuses" formed a program which showed to advantage the more serious side of his art.

The interview quoted in "Echoes of Music Abroad" in MUSICAL AMERICA of February 7, as having been given by Mme. Cahier in Vienna is, of course, the false alarm of which I wrote in my letter of February 14, and which caused such a hubbub in Germany and pretty well all over Europe. The thing made good reading, but it was simply a misquoting of Mme. Cahier's statements.

The Kaiser did, as a matter of fact, ask Mme. Cahier, who was singing as special "guest-of-honor" in the Royal Opera at Berlin, whether she did not think the Berlin opera was better than that of Vienna. Mme. Cahier very cleverly begged the question, however, by saying she had been too long out of touch with the Viennese opera to be able to judge. Some imaginative correspondent twisted this, as before stated, in sending it to his London paper, whence it came, still more changed, into the German dailies.

MURRAY SHEEHAN.

John Proctor Mills's Poem Receives Royal Recognition

ATLANTA, GA., March 14.—News of the success of an Alabama correspondent of MUSICAL AMERICA as a poet has

reached Atlanta in press dispatches telling of royal recognition given John Proctor Mills of Montgomery for his "Ode to Greece." Mr. Mills, who is well known through several splendid compositions and for his work for the musical uplift of Montgomery, penned an ode forecasting the return of the Greeks to Saloniki, "ancient name for Thessalonica." At the time the ode was written, November 3, 1912, the Greeks had not been in possession of Saloniki for 500 years. Mr. Mills has received a note from the King of Greece, inscribed as follows:

"By order of His Majesty, the King of the Hellenes, I transmit you His Majesty's thanks for your 'Ode to Greece.' Yours sincerely, G. Milas, secretary to His Majesty." L. K. S.

LONG TOUR FOR KELLERMAN

Baritone to Sing 200 Recitals in Trip Covering 10,000 Miles.



—Photo by Charles R. Albin.

Marcus Kellerman, American Baritone, Now Under Management of Redpath Bureau.

Having studied repertoire all year in view of his engagement for the expected season with the Hammerstein American Opera Company, and on that account having refused many concert engagements, Marcus Kellerman, the popular baritone, has now placed himself under the management of the Redpath Musical Bureau. Mr. Kellerman has been booked for a tour of twenty-eight weeks.

He will leave New York on March 21, and not return until November, singing in more than 200 recitals and traveling nearly 10,000 miles. Incidental to this tour Mr. Kellerman is to sing at the Illinois State Penitentiary for the second time, appearing before more than 1,500 prisoners. His concert in Jacksonville, Fla., on April 13, will be for the benefit of the Kellerman Scholarship, all the receipts of this concert to be devoted to some worthy student who cannot afford to pay for his tuition.

Rinaldo Grassi, who spent one season at the Metropolitan, is developing into a dramatic tenor at the San Carlo in Naples, where he recently won success as Raoul in Meyerbeer's "Les Huguenots."

BRAHMS AND WOLF ON CULP PROGRAM

Thrilling Singing in a Recital Devoted Exclusively to the Two Masters

New York's Little Theatre was the scene of Julia Culp's second intimate recital on Friday afternoon, March 13, when the distinguished *liedersinger* devoted her program to the songs of Brahms and Wolf.

The excellent choice of songs by these two composers—it is a difficult task to select from the many masterpieces by these giants in song-literature—warrants the quotation of the program in full:

Brahms, "An eine Aeolsharfe," "O Nachtigall," "Sonntag," "Feldinsamkeit," "Salamander," "Schwalbe sag mir an"; Wolf, "Schlafendes Jesuskind," "Die ihr schwebet," "Blumengruss," "Gleich und gleich," "Ihr jungen Leute," "Mausfallen-sprüche"; Mozart, Sonata in G Major; Brahms, "Meerfahrt," "Mein Herz ist schwer," "O liebliche Wangen," "Trennung," "Wie komm ich denn zur Tür herein."

It would be almost idle to contend even for a moment that there is a higher type of *lieder* singing than that of which Mme. Culp is an exponent. She has never sung more exquisitely than she did at this recital.

If preferences are to be made one might single out the superbly restrained manner in which "Feldinsamkeit" was given, the deeply felt singing of Wolf's "Schlafendes Jesuskind," and the compelling utterance of "Mein Herz ist schwer." Mme. Culp is to be complimented on having chosen this time songs of Brahms and Wolf, which, with a few exceptions, were not the ones that recitalists offer us constantly. There was admirable humor in her delivery of "Ihr jungen Leute," the "Mausfallen-sprüche" and the encore which followed.

At the end of the program the singer was recalled numerous times and added an extra.

Mr. Bos played the Mozart G Major Sonata with due regard for its simple lines, and distinguished himself again by masterly accompaniments for Mme. Culp, who generously brought him forward to share the applause with her at the close of the recital. A. W. K.

Tina di Angelo, formerly of the Chicago Opera Company, is now singing at the San Carlo, Naples.



REINALD WERRENRATH

Boston Evening Transcript, Jan. 16, 1914.—"His voice was rich and pure at the bottom of the register as well as at the top, and his intonation was perfect."

Management—Wolfsohn Musical Bureau

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DR. MUCK LAMENTS POVERTY OF MODERN MUSIC

"MUSICAL composition is in a state of stagnation everywhere," said Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, to a representative of the New York Herald.

"At least in the realm of pure music," he added, "there seems to be a sort of 'let up' in the production of masterpieces. There are men of real greatness who are still alive, but they have for the most part said about all that they ever will say. Of course, there are many young men of promise who may arrive some day, but the present output is small.

"The most striking example of a man who apparently has used up all his ideas is Claude Debussy. He has done great service to the cause of music in his orig-

inal use of the whole tone scale, and, in fact, has so many imitators that his ideas are responsible for almost the whole modern school in France. His earlier works were exquisite, although somewhat limited in scope, but he seems to have used up all the possibilities of his method and seems incapable of expanding.

"Ravel, whose suite, 'Ma Mère l'Oye,' was played at the last concert of the Boston Symphony Orchestra, is an imitator of Debussy, who has been able to put enough that is new and that is his own into his writing to make it extremely interesting. But Ravel also writes in a limited field.

"Then there are Dukas and Ducas, who are writers of talent and followers of Debussy who can instill something of themselves into their works. But of all the French composers Florent Schmitt seems to be the most distinctive. He is not a follower of Debussy or any one else in particular. He can write in the delicate style of the others in the French school, but in addition he has the power to write music that is large, that grips with its intensity in a most effective manner.

"In Germany little of consequence is being done in the line of symphonic composition. Richard Strauss has become intensely interested in the opera and his energies are all in that direction. I do not think he ever will write another great symphonic poem. His development in pure music seems to have been arrested.

"Max Reger is a prolific composer. He writes easily and too much. One gets the impression that he is writing to order, as Strauss did in the 'Festival Prelude,' which we played this year and which showed many traces of being a made-to-order composition.

"Schoenberg is impossible. His harmonies have no relation to the generally accepted rules and it is a wonder to me how his works can evoke any applause. I can find no system in his writings—that is, in his latest ones—the quartet which the Flonzaley Quartet played is not in his worst vein—and I do not expect to attempt to play anything of his. The boy Korngold gives promise of becoming a real master when he grows up.

"In Russia conditions are almost identical. Rachmaninoff has to his credit his great orchestral work which was written many years ago, his symphony No. 2, which we played in Boston this year. Scriabine has invented a new scale system à la Debussy, but it proved insufficient even for his own needs, as it bound him to narrow limits."

"How about Elgar and his new symphonic poem 'Falstaff'?"

"Dr. Muck threw up his hands. 'We were offered the opportunity to have the first performance in America, but did not want it. There are, however, some interesting things being written in England and I performed a work of Holbrook recently with much satisfaction.'"

The inevitable question had to come. "Do you find that American music possesses signs of greatness?"

"I will produce soon in Boston a work by a local musician named Clapp—a work of large proportions and excellently written. George Chadwick, another resident of Boston, possesses much talent and I have been considering using one of his orchestral works at the next series of concerts in New York. I also have found interesting qualities in the earlier works of Henry Hadley, who has an almost too facile pen, and also of several others."

Destinn, Gilly and Other Artists Join in Palm Sunday Concert.

Under the direction of Gaetano Scognamiglio, accompanist for Enrico Caruso, a Palm Sunday sacred concert will be given at the Hotel Plaza, New York, on the afternoon of Sunday, April 5. The assisting artists will be Emmy Destinn, Dinh Gilly, Gino Nastrucci, Enrico Scognamiglio, William C. Carl, Carlos Salzedo and his harp ensemble.

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LEON
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the distinguished French tenor, demonstrates his versatility in the most effective and artistic representations of widely differing rôles at Boston Opera House. The operas in which he has sung with conspicuous success this season in Boston and Montreal include: "Samson," "Herodiade," "Carmen," "Faust," "Butterfly," "Cavalleria," "Tosca," "Tales of Hoffmann," "Bohème," "Louise," "Meistersinger," "Aida" and "Rigoletto."



REVIEWS:—

AIDA

Boston Herald

(By Philip Hale)

The useful and versatile Mr. Laffitte took the part of Radames. We do not remember hearing him in this rôle. His voice had sufficient virility and he sang effectively in the more heroic passages as well as in measures purely lyric. This studious tenor, who was at first somewhat reserved when he sang in his native French, has gained in warmth of expression and action, and often has still greater freedom when singing in German or Italian.

BUTTERFLY

Boston Advertiser

Leon Laffitte, as the faithful Pinkerton, gave an unexpectedly strong rendering of his part. Usually the Pinkertons are supposed to be against crime, yet this one thinks nothing of little trifles like desertion and bigamy. But if he behaves badly, he is at least allowed to sing well; and Laffitte took advantage of this opportunity in glorious fashion. His repeated scaling of artistic heights has been decidedly noticeable all through the season, and last Saturday he seemed to outdo himself. His was almost a one-act part, for Pinkerton is rather abashed by events upon his return. But in this act (the first) the singer displayed a fervor, a power, and an intensity that fairly earned him a place among the greatest tenors. His love-scene with Cio-Cio-San became finely effective, although it might have been carried out a little more delicately in the early part of the duet.

Boston Herald

Mr. Laffitte sang tastefully, and the music suits the agreeable quality of his voice.

Boston Globe

Mr. Laffitte is improving as an emotional singer. A voice such as his is given to few.

MEISTERSINGER

Boston Post

Mr. Laffitte sang Walther's music beautifully. In few rôles has he so distinguished himself. His voice is fresh and manly. His bearing is romantic. He is a youthful and ardent lover, and his tones complete the general effect of his impersonation.

Boston Advertiser

Mr. Laffitte as "Walther" was seen in one of his best portrayals of the season. His prize song might well win the heart of a more obdurate maiden than Eva.

BOHEME

Boston Advertiser

Laffitte, as Rodolfo, sang with all the intensity and fervor that has made his work so excellent this season. He has developed into a dramatic tenor of real worth.

Boston Post

Mr. Laffitte's Rodolfo, following his excellent Walther of the evening previous, was doubly creditable to him.

Margherita BERIZA

The BEAUTIFUL YOUNG SOPRANO of the BOSTON OPERA COMPANY surprises, even her many warm admirers, by her INTENSELY DRAMATIC performance of the TITLE ROLE in MONNA VANNA



—Photo by Fairchild, Boston.

PRAISED BY THE CRITICS FOR HER FINE INTERPRETATION:

Olga Downes in Boston Post, March 1, 1914.—It may be said that Mme. Beriza made an admirable impression in a rôle to which she seems better adapted than any other in which she has appeared so far in this city. It is also true that Mme. Beriza's performance improved with each moment that she spent on the stage.

Great Second Act

Her second act is far superior to Miss Garden's in its fidelity to the intentions of the composer, and the exalted spirit of her interpretation of that episode which always seems far-fetched and unnecessary—the meeting of Vanna and Prinzi-ville in the tent. This Monna Vanna, as the librettist indicates, did enter the tent clad in a cloak which was not designed to display her physical perfections. She was the personification of purity and nobility of purpose, and in the conversation with Prinzi-ville, in the recognition of the companion of Vanna's boyhood, the gradual absorption in the narrative of the conqueror who had won his way in battle to her side, and the kiss of benediction. Mme. Beriza's impersonation was one which would surely have gained her the thanks of the dramatist who conceived the situation.

It should be said that Mme. Beriza sang certain passages with admirable effect; that her diction was admirable and her treatment of recitative or of flowing melody most intelligent and artistic. She was unexpectedly dramatic, or at least dramatic to a degree for which even her admirers were not prepared, in her last act. She did not then exaggerate, nor indulge in foolish affectations. Without undue effort, without playing to the gallery, her scene carried conviction, and the moment when she confronted Guido to defend Prinzi-ville, and her solemn recitation of the passage, "Je n'ai jamais menti, mais aujourd'hui je dis la vérité profonde," was memorable. It is a pleasure to record the success of a young and intelligent artist in a very exacting rôle.

Boston Advertiser, March 2, 1914.—The special interest of the afternoon centered in Mme. Beriza's interpretation of the part of "Vanna." Each artist has the right to her own conception, if consistently carried out, and this Mme. Beriza did. Her conception of "Vanna" is that of a loving child-like nature, impulsively sacrificing herself to relieve the intolerable misery of her people. She is not moved by patriotic but rather by humane motives; the natural impulse of a warm heart rather than reasoning of a cool head. Her singing was at its best in her recollections of happy childhood days with the youthful "Prinzi-ville," and in the triumph of ecstatic possession in the final act.

Philip Hale in Boston Herald, March 1, 1914.—Mme. Beriza's performance was in marked contrast to that of Miss Garden, who plays and dresses the rôle of Monna Vanna as though it were Thais. Mme. Beriza was more nearly the heroine of Maeterlinck's drama.

Her costume in the second act, where Monna Vanna is supposed to enter Prinzi-ville's tent clad only in a long mantle, was in character, unlike that of Miss Garden, who wears in the tent scene a scarlet décolleté robe which, with her action, would probably in real life have changed the entire course of the story. Mme. Beriza took the liberty of wearing two garments instead of one; but she was at least swathed from neck to ankles, with only her bare arm revealed. Her costume was a claret-colored mantle under a chiffon scarf of plum color, with gold colored

sandals. Her appearance was a delight to the eye, and she was at every moment well within the picture, especially in the second act, where her action was perhaps the best. She was received and recalled with much cordiality.

Boston American, March 1, 1914.—Beriza has never been heard here before in a part which suited her. She is a typical French singing actress, with a voice that is pretty.

As Monna Vanna we were able to see how she won her reputation at the Opera Comique. She is a splendid actress. She is very pretty, and her personality is not to be ignored. Her conception of the rôle of Monna Vanna deserves more consideration than Garden's. She sang with taste and expression.

Boston Globe, March 1, 1914.—The affairs of opera and of primadonnas took an enlivening turn at the Boston Opera House yesterday afternoon. It was announced that Mary Garden was in New York and too ill to sing.

The performance was to be the last one of "Monna Vanna" this season. It was made possible by the kind consideration of Mme. Margherita Beriza, whose Musetta already has made her pleasantly known at the house.

Aside from showing her charitable spirit toward the matinee audience, which has not heard the opera, Mme. Beriza proved herself possessed of the fiber of which artists are made, for it is said she had learned at midnight that she might be required to take a rôle in which there was no opportunity for rehearsal and under conditions that would have daunted a woman of smaller caliber.

It is not merely that Mme. Beriza magnanimously volunteered to save the performance and extricate Mr. Russell from embarrassment. Her presentation of the part of Vanna need not ask alms of charity or of the exigency of circumstance. Let it be said at once that Maeterlinck's character lived upon the operatic stage for the first time in Boston. Enough has been written of Miss Garden in the past and of her dressing of it.

It was a pleasure yesterday to see a conception of the second act, which had taken note of the dramatist's lines and his explicit directions for costume.

There was no suggestion in Vanna's entrance of an adventuress who had found her errand a stimulating diversion, or who was amiably curious as to what her captor would do. There was rather a woman of adamant, who had quietly but firmly resolved upon sacrifice. The heroic character of the wife, who valued the lives of her countrymen and their freedom even above the marriage bond, was unmistakable, and the robe from chin to foot held more perfect illusion of the audacity demanded in the condition, than the boldness, scantiness and brazen impudence of Miss Garden's garbled version of the dramatist's costume.

Mme. Beriza was admirable in the first act, in the quiet determination of unalterable purpose. In the third, while making clear the moment when Vanna, realizing the death of her love for Guido, resolves upon subterfuge and deception to save him whom she does love, she does not cause the woman to strip off a veil and discover a wanton, but rather to assume a disposition which is not inherent within her. Mme. Beriza's voice is not one of great volume but she used it yesterday with expressive taste and at times with passion. It was an exacting performance carried through nobly. The audience rewarded her.

MILWAUKEE ORCHESTRA AGAIN REDUCES PRICES

Concert Loss Makes Citizen Support
Urgent—Two Stock Successes—More
Opera—Zeisler Recital

MILWAUKEE, WIS., March 12.—Although the admission price to the Auditorium for the Sunday afternoon symphony concerts was recently raised with the idea of giving Milwaukee better music and ultimately providing a symphony orchestra, the board has decided again to reduce the cost and face a deficit. With the exception of the parquet circle and the boxes at 25 cents, there are 2,700 seats available for each remaining concert of the series that will be sold at 10 cents. The Sunday afternoon concert project needs financial aid, and there is urgent occasion for public-spirited citizens to devise some means to meet the deficit. The cost of each concert is \$395, while the total admission leaves a deficit of over \$100 each Sunday. The city of Milwaukee has made a special appropriation of \$1,500 to meet the deficit, but this amount has already been exhausted.

Sunday afternoon's program was of unusually high order, and it was encouraging to the members of the orchestra that their efforts were so appreciably recognized by the applause that followed the playing of each number. Conductor Hermann A. Zeitz gave particularly impressive readings of Wagner's Vorspiel to "Die Meistersinger," and Dvorak's Symphony "From the New World."

The numbers composing the fourteenth concert program on the previous Sunday were all the more pleasing because of the addition of three solos, a piano, a vocal and a violin number. Mrs. Georgia Hall-Quick, pianist, again appeared with the orchestra, and delighted by her playing of the Rubinstein D Minor Concerto. Mme. Florence Bodenhoff, mezzo soprano, sang the "My Heart at Thy Sweet Voice," aria from Saint-Saëns's opera, "Samson et Dalila." Another excellent number was a violin solo, by Willy Jaffe, the Meditation from "Thais."

With tuneful and simple classics composing the matinee program arranged especially for school children and excerpts from Wagner music dramas comprising the program at night, Frederick Stock and his Chicago Symphony Orchestra won the favor of two large audiences on March 9. The juvenile listeners in the afternoon showed great appreciation. "The Marriage of Figaro," Mendelssohn's "Midsummer Night's Dream," Weber's "Invitation to the Dance" were some of the numbers that set the small hands applauding. At the night concert Mr. Stock and his organization read Wagner in a variety of moods. The "Ride of the Valkyries" was a triumph in orchestral unity. The "Parsifal" and "Lohengrin" excerpts were given imposing interpretations. The concert was the sixth of the Chicago Symphony Orchestra series arranged and supported by the Milwaukee Musical Society.

Sufficient advance support in the form of season subscriptions has been given to warrant a positive announcement that the Chicago Opera Company will visit Milwaukee on April 24 and 25. Mary Garden will sing the title rôle in "Louise," Friday night, April 24. "La Bohème" will be the bill for the Saturday matinee. The rôle of Mimi will be assumed by Alice Zeppilli, with Aristodemio Giorgini as associate. Julia Clausen will sing Ortrud in "Lohengrin," Sat-

urday night, and Clarence Whitehill will be heard as Telramund. Cleofonte Campanini will conduct the performances of "Louise" and "Lohengrin," and Giuseppe Sturani will direct "La Bohème."

Mrs. Fannie Bloomfield-Zeisler gave a brilliant recital on the afternoon of March 8. Her hearers were quite overwhelmed by the revelation of her marvelous technical resources and delighted by her finished art. A half dozen bouquets were presented the pianist over the footlights. The program comprised twelve numbers and nearly thirty movements. The recital was given under the auspices of Clara Bowen Shepard. M. N. S.

THOMAS FARMER TO SING ORATORIO RÔLE WITH LONDON CHORUS



Thomas Farmer, American Baritone,
Who is to Sing "St. Paul" with London Handel Society.

Thomas Farmer, the American baritone, has been engaged by Dr. Georg Henschel, to sing the title rôle in Mendelssohn's "St. Paul" on May 12 with the Handel Society of London. This is one of the oldest and best recognized oratorio societies, the patroness being Queen Alexandra. Mr. Farmer is one of the few American artists honored by being called to England to sing in oratorio.

Reception for Basso Bromberg After His Russian Recital at Vassar

Edward Bromberg, basso-cantante and interpreter of Russian music, filled a return engagement on February 18 at Vassar College, Poughkeepsie, N. Y., and scored an unusual success. After the recital, Professor Gow, head of the music department of the college, gave a reception in his honor. Mr. Bromberg infused the underlying pathos of Russian music into each of the folk songs. The singer prefaced each of his numbers with an explanatory talk, as the program was sung in the original tongue.

CLERGYMAN LEADS NORSE CHORIST. RS IN SPOKANE

Rev. Thorlief Ove a Fervent Conductor
—McDermids Honored by Musical
Art Society After Recital.

SPOKANE, WASH., March 14.—The Norwegian Male Chorus gave its sixth annual concert at Forester's Hall, on February 27. The Rev. Thorlief T. Ove conducted. The Chorus drew its program mainly from Scandinavian sources, and delivered the songs of the fatherland with a reverent spirit that aroused much enthusiasm in the large audience of Norse people present. The Rev. Thorlief Ove is thoroughly imbued with the poetry of the North, and brings an immense amount of fervor as well as much musicianship to his task. "Sanger har Lysning" by Alfred Paulsen, "Dans roabte Felen" by Heise, "Hjemover fra Langrois" by Wendelborg were most worthy of praise. Miss Gustafson, who is one of the younger pianists of Spokane, played Schumann and Chopin in a creditable style. George Kirschner, cellist, won applause by his playing of Grieg's Sonata, op. 36, accompanied by Sam. Lamberson.

The Musical Art Society presented Sybil Sammis McDermid, soprano, and James G. McDermid, composer, at a recital on February 26. There was a large audience and the wide range of Mme. McDermid's voice was fully appreciated. Her program embraced examples of nearly every school and showed off the variety of her tones and

versatility of her talent. She pleased particularly in a selection of her husband's songs, with the composer at the piano and had to give several encores. After the concert the artists were entertained at a banquet by the members of the Musical Art Society, of which they were made honorary members.

Pleasing, indeed, was the concert given by the Music Faculty of Spokane College on March 26. Antoinette Burr, head of the violin department, was heard to much advantage in an arrangement of Wagner's "Preislied." Mrs. Charles W. Norquist was successful in the "Land of the Sky Blue Water," by Cadman, and Oley Speaks's "To You." Mrs. C. R. Gelse and Alice Hurn officiated at the piano. Edward W. Tillson, director of the piano department, played Chopin's Polonaise, op. 53, with temperament and dash.

Frithjof Eid, a young violin pupil of George Buckley, made a very favorable impression in a recent recital. M. S.

Florence McMillan as Accompanist for Three Concert Singers.

Florence McMillan, pianist, who was the accompanist for Leo Slezak on his concert tours, played for Lillian Wiesike at the recent benefit concert at the Waldorf-Astoria, New York, given by the Deutscher Frauen Verein. Miss McMillan again played for Miss Wiesike at the Waldorf in the benefit concert for the Hungarian Hospital. On March 10 she played for Florence Mulford at the concert of the Syracuse Arts Club, in Syracuse, N. Y., and on March 13 presided at the piano for Marie Stoddart before the Music League of New York City.

"In makeup, pose and action he made a consistent picture of the sinister Nibelung. He sang the music well and showed genuine intelligence in his treatment of the declamation," said W. J. HENDERSON in the New York SUN on Saturday, March 14, after



BASIL RUYSDAEL

Basso of the Metropolitan
Opera Company

made his first appearance as

HAGEN

In "Die Goetterdaemmerung"
on Friday Evening, March 13.

Unanimous Praise from
Leading New York Critics:

TRIBUNE:

"Mr. Ruysdael's impersonation proved an excellent one, sinister, powerful and yet informed with a tragic pathos. He sang the music, especially that of the first act, with much skill and good tonal resonance. Mr. Ruysdael is a bass whose career will bear watching."

and significant. It marked a notable advance in Mr. Ruysdael's artistic career."

STAATS-ZEITUNG:

"Mr. Ruysdael, who appeared as Hagen for the first time, offered a tremendously impressive performance. He realized the nature of the sinister 'Nachtalbensohnes,' brought to the action a wealth of interesting nuance, never allowing it to work against the whole, and revealed in the big moments a powerful and fitting tone. Mr. Ruysdael offered proof yesterday that he has the ability to do more than his previous allotment of rôles."

HERALD:

"A feature of novelty about the performance was the rôle of Hagen, which was sung by Mr. Basil Ruysdael for the first time in his career. Considering this fact it was a tremendously promising interpretation, intelligent in the extreme, dramatically portrayed and very well sung."

TIMES:

"There was a new Hagen in Basil Ruysdael, who appeared in this part for the first time and won high commendation. He sang with power and excellent quality and with good declamation, and made the part vitally interesting

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"MUSICAL AMERICA'S" OPEN FORUM

American Women in Milan Approve Campaign

To the Editor of MUSICAL AMERICA:

In making propaganda for the musical independence of the United States you certainly must have a somewhat arduous task and an exciting time, owing to the foolish women in Berlin, who fail to understand or, rather, do not want to comprehend the issue in question, which in the end must redound to their benefit. Many of the people abroad appear to have lost their heads by hasty perusals of garbled excerpts, instead of getting at the truth. Nobody but a hopeless imbecile could mistake what Mr. Freund has said for anything else than a manly and kindly effort to protect the gentler sex from the many pitfalls that haunt the miscalled "artistic universe." If some of the American students could realize how, in the eyes of the Italians, Germans and French, they make themselves a laughing stock, they would thank MUSICAL AMERICA for the upheaval it has made.

As for Ambassador Gerard in Berlin, his statements are too petty and ludicrous for serious comment. He seems to be the victim of petticoat government.

If the American people could hear what some of the Italians say when the American girls go by here in Milan, their hair would stand on end. The upheaval is a move in the right direction.

I have spoken to a number of American ladies here, who say that Mr. Freund deserves a monument for his courage and the good he is trying to do. A radical reform must sooner or later be made in the entire musical situation here, and I don't think it is very much better on your side of the water.

Yours truly,
W. LEWIS.

Milan, February 3, 1914.

The Experience of Lucy Gates in Operatic Life Abroad

To the Editor of MUSICAL AMERICA:

I have been following your articles on Americans studying abroad, which have been appearing in MUSICAL AMERICA for some time, with mixed pleasure and pain. Pleasure over your campaign for American music and musicians and pain over the statements and impressions given of musical conditions here in Europe. I cannot speak of France nor Italy, as I only know of them through hearsay, but the

German conditions I do know fairly well, as I have been a student in Berlin for several years and a member of the Royal Opera Houses, both of Berlin and Cassel the past four years, and secured my engagement through German theater agents in Berlin. Therefore I feel able to speak with some authority.

I agree with you thoroughly that "disaster faces our young people, especially our young American girls, who go over to Europe with little knowledge of foreign languages, with not much money and often very little talent, unchaperoned, without proper letters," etc. But I would have you underline the *very little talent* and not much money and add—a weak character. For I maintain that the girl who cannot resist temptation over here, would not be able to in America, no, not even in her own home. Such girls better never be out of sight of their parents. Any woman who does not want to run the risk of temptation and advancement better not enter into public life.

But the statement at the end of the reply to Mr. Clark "there is a human Minotaur in Europe which bars to the woman the road to success on the operatic stage unless the tribute be paid" is not only too broad, but an injustice to every American woman who has studied for or gone on the stage over here in Europe. I can only speak from my own experience and the experiences of several American girl friends. I can assure you that here in Germany they are looking for *singers* with talent for their opera houses, and not for mistresses. One seldom gets anything in this life for nothing, I admit, but the first price for a position in an opera house in Germany is *talent, a voice* and ability to do the work required. If these are not possessed by the applicant, then she must pay some other way, money, or if she has not that, then favors. If none of these requirements can be given, then that girl should have stayed at home.

Herein lies the first and greatest mistake; in girls going away from home who are not fit nor prepared for a public career.

As to the "human Minotaur" you speak of in this country, I must admit I have never met him. I have always been treated with the greatest courtesy, both from agents, managers and those connected with the opera houses. And up to the present time in my career—which is as yet very modest, and might not even enter into the

operatic success you speak of—I have proved to myself and friends that it is possible—in Germany—to have an operatic career without money or tribute and I can assure you that there are many other American girls here on the stage who could say the same.

In closing I must add, that before I left New York—where I had been studying—I tried to get a hearing from one of the then great opera managers, but was sent the message, "Go to Europe and make a success there, and then I will think about it. I have no time to bother with beginners."

So I came over here at the advice of Mme. Sembrich and started my work here in Germany as the most suitable place in the world to secure the necessary experience under the best conditions.

I agree with Mr. Clark that the only solution of the question of American girls studying at home is the organizing of municipal opera houses, where young talent may have a chance.

With all good wishes for American music and musicians, I am

Most sincerely yours,

LUCY GATES.

"Royal Opera singer, Cassel, Germany."

(Erste Coloratur Sängerin.)

Parkstr, 37,

Cassel, Germany, Feb. 26, 1914.

Why Mme. Matzenauer Departed

To the Editor of MUSICAL AMERICA:

Your recent article concerning the departure of Mme. Matzenauer for Europe on Tuesday has been called to my attention. I was compelled on very short notice to look after Mme. Matzenauer's personal affairs, by reason of her sudden departure, and I decided that you should be advised of the real facts.

You will naturally understand that an article such as yours, which announced her recovery and her departure for Europe for the purpose of joining her husband, is likely to give a very bad impression upon the managers of orchestras and concerts with whom Mme. Matzenauer had engagements to sing at the end of this month and during the month of April. She was naturally obliged to cancel these engagements and she did so after making the greatest possible effort to try to prepare herself to keep the engagements. She has unfortunately not yet recovered her health, but, on the contrary, she was in very poor health and was advised by three well-known physicians that she would be taking great risks to attempt to carry out her concert engagements at this time. It was most unfortunate that she made these engagements to sing so shortly after the arrival of her child, from which she was unable to recover as rapidly as she had hoped. Her departure was due in no way to any immediate desire to join her husband, but was due entirely to a question of her health and the necessity of giving up engagements for a month or two to enable her to get back into her former good health and vigor.

I would appreciate it if you would see fit to correct the impression that you have given and which I know was done without any intention to give any wrong impression, and I trust you will be able to give such notice the same prominence that the notice of her departure received.

Thanking you, I remain,

Yours very truly,

C. A. RIEGELMAN.

March 13, 1914.

English Must Be "Placed Forward" for Correct Singing

To the Editor of MUSICAL AMERICA:

Mr. B. Bronson's letter on vocal teaching problems advances some very interesting theories on the important question of "singing in English." There should be a standardized English for singing, as Mr. Bronson calls it, but not in the way he proposes in his letter. He is wrong when he affirms that French and Italian students are compelled to make an analytical study of the standard literary language to eliminate the articulatory imperfections acquired by imitation in childhood.

As for my country people, Italian students are unfortunately not so advanced in literary art as to sing well because

they know their language well, but they can sing more easily than their American colleagues because of the special character of the Italian language. The many vowels and even most of the consonants are formed "out from the throat," by aid of the lips, the teeth, and the tip of the tongue. Italian, as you know, is a language that is spoken well forward on the lips. Italian students are so used to this natural way of placing the voice in speaking that a teacher very seldom has to correct a "throaty" or far-back emission of the voice in singing. English, as you know, is just the opposite. It is a more or less guttural language; so many sounds are produced by opposing the lower part of the tongue to the larynx; therefore, the necessity for this special pronunciation in every foreign language, through which an Englishman or an American cannot hope to hide his racial derivation.

Every English speaking country has actually produced several of the greatest living artists; America, as well as England, or Australia, or Canada. But all of those artists sing English exactly as they do French or Italian—I would say they use the English language with Italian pronunciation. This was to be noticed particularly in the performances in English of the Chicago Opera Company, when the language sung on the stage by Miss Teyte or George Hamlin or Margaret Keyes or Mr. Whitehill or Mme. Zeppilli sounded to my ear exactly like the Italian or French placing of vowels and consonants.

There is the difficulty I believe that it will be just as easy and comfortable to sing English as Italian as soon as both languages are pronounced in the same way, the forward placing in speaking to help the singers in the forward placing—in singing.

EDOARDO SACERDOTE.

Chicago Musical College.

Chicago, March 4, 1914.

Contributions of Great Artists to Violin Literature.

To the Editor of MUSICAL AMERICA:

In the issue of February 7 of MUSICAL AMERICA is an enthusiastic letter from Homer Reed saying that Carl Flesch's interview in your paper, "contained more interesting comment for concert players, etc., than all the other violinists, who

[Continued on next page]

A CONCERT RECORD FOR AN ITALIAN TENOR!

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"MUSICAL AMERICA'S" OPEN FORUM

[Continued from page 18]

have visited our shores during the last thirty years, have altogether injected into their interviews."

It is evident that Mr. Reed has never read any of the interviews nor articles by Arthur Hartmann, the great Hungarian violinist.

In September, 1911, Arthur Hartmann, prior to his American tour, delivered a lecture on violin playing which was hailed with such gratitude by musicians and the music-loving public, that it was reprinted—not only in many musical papers, but in the newspapers as well. I am not able to state whether MUSICAL AMERICA published the Hartmann lecture.

Mr. Flesch in his interview of January 10, says he does not care for the Tchaikowsky Concerto, Mr. Hartmann even went further. I quote from the *Musical Observer* of New York: "Tchaikowsky's themes are banal and at times vulgar, so they make an immediate appeal to the layman, and average concert-going public, though I doubt if this work will last much longer. We are of course compelled to satisfy the public and are often called upon to play works we do not specially love, so that I trust I am impartial in saying anyone can make a rousing success with this work, with only a fair interpretation."

The great "coup" the Flesch interview gained for readers of MUSICAL AMERICA was Flesch's statement that "The E Flat Major Concerto of Mozart, accredited to the master of Salzburg, is now believed to be spurious and not the work of the master at all."

Arthur Hartmann was, however, more definite in his statements, though he anticipated Mr. Flesch by a few years. He wrote "that he still considered the E Flat Major Concerto by Mozart the best, despite the fact that not all of it was authentic for some of the tuttis were filled in by Andre, the publisher."

Mr. Flesch's statement that the present day violinists do not compose—with the exception of Kreisler, I consider a great injustice to the great artists who are working hard for the advancement of the violin literature. It is surely impossible to ignore the writings of Hubay, Sauret, Nachez, Ysaye, Enesco, Hartmann, Arbos and others.

It is not that I am attempting to take away from the significance or importance of any statements made by Mr. Flesch, that I write, but in fairness to other great violinists, who have visited our country, that I deem this letter justifiable.

Sincerely yours,
CHARLES KLEIN.
PARIS, Feb. 24, 1914.

Felice Lyne's Vocal Teachers.

To the Editor of MUSICAL AMERICA:

In last week's issue you speak of the late Mme. Marchesi as the teacher of Felice Lyne. It is true that she studied for a time with this remarkable woman but she then went to my friend, d'Aubigne, in Paris, in whose house she and

her mother lived and with whom she had daily lessons for months. Her success is entirely due to d'Aubigne. Hoping you will make this correction, I am,

Very truly yours,
PERLEY DUNN ALDRICH.
PHILADELPHIA, March 1, 1914.

Need More Conscience in Musical Profession

To the Editor of MUSICAL AMERICA:

In renewing my subscription to MUSICAL AMERICA for the ensuing year, I cannot help congratulating you upon the sincerity with which you strive to break down the barrier of misrepresentation, falsehood and greed in our profession, where more honesty and conscience are certainly badly needed.

I have been teaching for forty-five years, and am still teaching. I wish you all the success you deserve. Truly yours,

R. L. TEICHFUSS,
Principal, Chattanooga School of Music.
Chattanooga, Tenn., March 5, 1914.

Praises Up-To-Dateness of Musical America.

To the Editor of MUSICAL AMERICA:

I have been a subscriber for a considerable length of time to MUSICAL AMERICA. I find it of inestimable value to musical people who are living outside the big cities.

The live up-to-dateness of this paper keeps me in touch with all the best in the great field of music. I enclose a check for \$10 to cover the subscription price of five of my vocal students.

Very respectfully yours,
HARRY WAITHE MANVILLE,
Director.
The Pennsylvania College of Music,
MEADVILLE, PA., March 2, 1914.

Enjoys Operas Through "Musical America's" Reviews

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to read MUSICAL AMERICA, and although far, far away from the great musical center, through your thorough account of the various operas produced, I find myself enjoying them almost as much as if I heard them in person.

BROOKLYN BEETHOVEN "FEST"

Last Damrosch Concerts Have Hofmann, Koemmenich Chorus and Quartet

The participation of Josef Hofmann in the fifth of the Beethoven festival concerts at the Brooklyn Institute of Arts and Sciences was a strongly appreciated feature of the program given by the Symphony Society of New York on March 3. The noted pianist received a great demonstration in the E Flat Concerto. The Overture to "Coriolanus" and the Seventh Symphony were Mr. Damrosch's notable orchestral offerings.

In the last concert of the festival, which was attended with unflagging enthusiasm, on March 5, the Oratorio Society of New York under the direction of Louis Koemmenich, participated, and Mme. Jeanne Jomelli was a vocal star. The overture "Leonore," No. 3, excel-

I certainly appreciate the hard struggle that Mr. Freund is making in rendering music in America independent, and also the great campaign he is striving to carry out to compel legislation to force the registration of all teachers of music in this country.

Wishing MUSICAL AMERICA every possible success, I remain its friend.

H. DE BERNARD.
Odeon Bldg.,
St. Louis, Mo., March 12, 1914.

John C. Freund's Address Made Profound Impression on Oberlin Students

To the Editor of MUSICAL AMERICA:

I was much pleased with the article which appeared in this week's MUSICAL AMERICA concerning Mr. Freund's visit to Oberlin. It is not overstating it at all to say that he made a profound impression on our students, and awakened a spirit of loyalty to American music and American schools that will make for the "musical independence of America" in the best sense of the word.

Very sincerely,
CHARLES W. MORRISON.
Director Oberlin Conservatory of Music.
Oberlin, O., March 11, 1914.

In Support of American Teachers

To the Editor of MUSICAL AMERICA:

You certainly deserve to be congratulated for the stand you are taking with regard to American music teachers. I know one vocal instructor, a lady, of New York, who gave up the European operatic stage after two or three years of bitter experience, whose voice is a perfectly placed mezzo, and who could do wonders for many of the lauded "stars" of Vienna, Berlin and Budapest.

Sincerely,
JULIUS COHEN.
Urbana, Ill., March 10, 1914.

An Appreciation from California

To the Editor of MUSICAL AMERICA:

I gladly renew my subscription to your paper. To my mind, it is pre-eminently the musical magazine of America. I may go without "Study in Europe," but not without Mr. Freund's fine paper.

Most sincerely,
(Mrs. C. G.) GRACE M. STEVENS.
Los Angeles, Cal., March 12, 1914.

lently played, was followed by the air "Abschenlicher," from "Fidelio," sung by Mme. Jomelli. Unqualified success stamped the soprano's work. A quartet consisting of Mme. Jomelli, Christine Miller, Reed Miller and Arthur Middleton sang "Mir ist so wunderbar" in beautiful fashion. The festival closed with Beethoven's Ninth Symphony, in which chorus, orchestra and soloists combined in a stupendous interpretation. Profound tribute was given Walter Damrosch.

FERDINAND SINZIG RECITAL

Pianist Plays Three of His Own Works in Interesting Program

An interesting piano recital was given in Rumford Hall, New York, on March 15, by Ferdinand Sinzig, the first man to present Brahms compositions in concert in New York. Throughout his program Mr. Sinzig displayed much technical facility and excellent musicianship. His numbers included the Brahms Rhapsody No. 1, the Allegro from Mozart's C Major Sonata, Bach's "Sara-bande" and "Gigue," Sinding's "Serenade," "Valse Mignonne" of Saint-Saëns, the Andante from Glazounow's Sonata, op. 74, Widor's "Chanson du Ruisseau" and a group of Debussy and Ravel numbers, besides three of his own melodious compositions, "A Prayer," "Slumber Song" and Theme and Variations in B. He was assisted by Eudora Van Horn, soprano, who sang a group of French songs.

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BERLIN TEACHER TO SEEK PUPILS HERE

"Mahomet Going to Mountain" as Result of Declaration of Musical Independence

John C. Freund's declaration of the musical independence of the United States seems to have struck home with some of the German teachers of Berlin, according to despatches to the Philadelphia *Record* and New York *World*, dated March 7.

It is stated therein that Rudolf Seemann, a leading German teacher, says that he will abandon his Berlin school soon and cross to New York. "If the mountain won't come to Mahomet, Mahomet must go to the mountain," said he.

"Whatever the rights or wrongs of the original discussion may be," said Mr. Seeman, "it seems to me that if the American parents are in any wise disturbed concerning their children here, it is up to us to meet the fresh set of circumstances."

"If Americans find that they want our training, they will get it just as well on the other side of the Atlantic as here."

BROOKLYN ARION SUCCESS

Misses Case and Gurowitsch Aply Aid Claassen Chorus

The Arion Society of Brooklyn gave an admirable concert at the Academy of Music on March 8. Anna Case, soprano of the Metropolitan Opera Company, and Sara Gurowitsch, 'cellist, contributed to a strong program. It began with Handel's "Largo," played by Pietro Allessandro Yon, at the organ, David Mannes, violinist, and the orchestra of the society, with Arthur Claassen conducting. Of the excellent male chorus offerings "Wiegenlied," a cradle song arrangement of a Mozart aria by Mr. Claassen and "Annie Laurie," arranged by Dudley Buck were repeated.

Miss Case sang "Ah fors e Lui" from "La Traviata" and evoked warm enthusiasm. In her artistic group of songs following were Russell's "Sacred Fire," Rimsky-Korsakow's "Song of India," "That's the World in June," by Charles Gilbert Spross, who acknowledged his honors from the accompanist's chair, and "The Wind That Shakes the Barley," by Mr. Claassen. Miss Gurowitsch won favor by her intelligent presentation of Popper's "Polonaise de Concert," Gluck's Andante from "Orfeo" and Davidoff's "Am Springbrunnen." Among the orchestral numbers, an air from Victor Herbert's "Madeleine," was played by request.

JOINT ROGERS RECITAL

Baritone and His Wife Entertain Audience at Cosmopolitan Club

Songs by the baritone, Francis Rogers, and recitations by his wife made a delightful afternoon for an audience at the Cosmopolitan Club, New York, on March 11.

Mr. Rogers sang Mozart's "Das Veilchen," Beethoven's "Die Ehre Gottes," "Ein Ton" by Cornelius, Godard's "Embarquez Vous," two old French songs and songs by Moussorgsky, Cadman, Brewer and Cowen. In all of these the artistic finish characteristic of this singer was conspicuous. He was in admirable voice and his audience gave him manifold evidences of its pleasure.

Mrs. Rogers's numbers included "Moisson d'Épées," by Coppée, and "Vieux Conte," by Rostand, in French, and in English, "Forgettin'," by Moira O'Neill; "The Daughter," by Garrison; "Le Notaire Publique," by Drummond and three other numbers. She disclosed indubitable talent and received a great deal of applause.

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IMPORTANT BOOK ON CHORAL MUSIC

WHAT must be regarded as the most important book in some time on choral music is Henry Coward's "Choral Technique and Interpretation" issued by the Novello in their series "Handbooks for Musicians," of which the noted British writer on musical subjects, Ernest Newman, is in editorial charge.

Choral music is a very vital thing in the land of this author, a far more important factor in musical life than can be imagined by us in America, to whom choral music has always been subservient to the opera and symphony. Dr. Coward is known the world over as conductor of the famous Sheffield Choir, one of the most notable organizations of its kind. He is an authority on his chosen subject, and his remarks on the interpretation of choral music are accordingly to be weighed by musicians who engage in this work in America and elsewhere.

There is a whole-souled frankness in the author's preface, in which he assures the reader that the volume contains "no padding" and goes on to say: "Every thing written (in the book) is the outcome of living experience and has stood the test of many years' trial." And it is not an egotistical claim, either. For the intelligent reader of Dr. Coward's book will not only find much that he says to be true but will rejoice that it has been set down in print so that he may refer to it from time to time.

Dr. Coward deals with the matter of rehearsal, showing the three methods—

"Choral Technique and Interpretation." By Henry Coward. Novello and Company, Limited, London. The H. W. Gray Co., New York. Cloth, Pp. 333. Price \$2.50.

Alma Gluck's Choice of Songs Wins Praise in San Antonio.

SAN ANTONIO, TEXAS, March 16.—Seldom has any artist appeared before so large and enthusiastic an audience in San Antonio as did Alma Gluck at her recent concert. Miss Gluck was presented by the San Antonio Music Club and it was conceded to be one of the best things ever done by the club. Much of the success of the recital was due to her choice of songs. The aria "Bel raggio lusinghiero" from "Semiramide" demonstrated her ability to overcome technical difficulties with grace and ease. After singing the "Swanee River" with melting pathos, she came tripping back to lift their spirits with a happy little song of mirth. From the first number on the program Miss Gluck held her audience in the spell of her rich voice and her winsome personality.

Franklin Cannon Exhibits His Pianistic Ability in Meriden, Conn.

MERIDEN, CONN., March 16.—One of the most artistic musical treats of the season was furnished by Franklin Cannon, pianist, who gave a recital in the auditorium under the management of Mrs. Bertha Lasley on March 10. Mr. Cannon interpreted a program that was best designed to convey the musical message to his large and enthusiastic audience. Some of the numbers were Schumann's "Papillons," the Choral Prelude in D Major by Bach, Chopin's Nocturne in D Flat, Liszt's "Walde-rauschen" and the Strauss-Schulz-Evler Arabesque on Themes from "The Beautiful Blue Danube." The pianist was happiest in his pictorial portraiture of the "Papillons." A satisfying technique, a nice sense of balance and a tactful blending of the intellectual and emotional elements are his. W. E. C.

Costume Songs of the Misses Fuller a Delight in Madison, Wis.

MADISON, WIS., March 9.—An audience of music lovers which filled Music Hall of the University on a recent occasion was delightfully repaid with a splendid program of English and Scottish folk songs, cradle songs and other lore rendered in costume by the three Misses Fuller. M. N. S.

Noted Soloists for Oberlin, O., May Festival

OBERLIN, O., March 9.—Pierné's "Children's Crusade," will be given its first hearing in Oberlin by the Musical Union at the annual May Festival on May 11 and 12, and will make up the

"generalizing," "particularizing" and "specializing"—and how they may be combined. His remarks on voice are sane and with it he treats of attack, nasal resonance and preservation of voice, all in a clear and intelligent manner. What he has to say about breathing in choral singing will aid many musicians engaged in this work to get better results. And diction is also handled with complete knowledge by him.

There is a chapter devoted wholly to Handel's "Messiah," an analysis that is authentic in every detail. Dr. Coward knows his "Messiah," and it should be a source of inspiration for choral conductors to read what he has to say about it.

Examples, illustrating special points, abound in the book and include excerpts from old and modern works. Very valuable, indeed, will be found the appendices at the back of the volume, the first containing "Notes on some of the pieces which were sung at Queen's Hall, London, on June 1, 1911, in connection with the International Conference of Musicians." Appendix II is made up of advice given to members of the choir on the recent world tour, and the final appendix a complete guide to the proper pronunciation of the Latin texts of Beethoven's Solemn Mass, Bach's Mass in B Minor, and Berlioz's "Damnation of Faust."

Dr. Coward has accomplished a highly noteworthy work in this volume, which must be accorded a place in the library of all serious musicians, whether they be choral conductors or not. A. W. K.

program on the first day. In the afternoon of the 12th the Chicago Symphony Orchestra under Conductor Stock will interpret a symphonic program. Henri Scott, Margaret Keyes, Lambert Murphy, Inez Barbour, Charles Adams, Mrs. Margaret Jones-Adams, Mrs. Florence Jenny-Clancy, Mrs. Ada Morris-Hastings, Martha R. Payne, and Mrs. Mabel Sharp-Herdin are the soloists. The Musical Union Chorus will be assisted by a large group of girls from the Oberlin High School, under the direction of Dr. Andrews.

New York Quartet Choir in Successful Concert

At the Adams Memorial Church of New York, on Friday evening, March 13, a splendid concert was given by the quartet and chorus of the church. T. Scott Buhrman, the director, gave his choir able support as accompanist. Of the excellent quartet Adelaide Porter, the soprano, is the possessor of a pleasing voice and sang in a charming manner two songs by W. Ralph Cox and "An Open Secret," of Woodman. Agnes Anderson, the contralto, showed herself to be an efficient singer in German's "Glorious Devon" and "Fireflies," by Gaynor. Badrig Guevchenian, tenor, a pupil of Sergei Klibansky, displayed a sympathetic voice. His artistic interpretation and clear diction were enjoyed in Handel's "Where'er You Walk," and Sidney Homer's "Dearest." Claude Helfrich, bass, also a Klibansky pupil, gave an admirable performance of the "Prologue" to "I Pagliacci," and the "Evening Star" of Wagner.

Louise Llewellyn Sings Bohemian Songs for Harvard Association

Louise Llewellyn, prominent as an exponent of Bohemian folksongs, recently gave an enjoyable recital of these songs in national costume on Friday evening, February 27, before the Harvard Musical Association. That her audience enjoyed every number on the well-chosen program was evidenced by their insistent applause. Corinne Harmon was an able accompanist.

Flonzaleys' Final Brooklyn Program

The last chamber music concert of the Flonzaley Quartet in Brooklyn this season was given at the Brooklyn Institute of Arts and Sciences on the afternoon of March 8. The excellence of the interpretations of Beethoven's Quartet in E Minor, Bach's Suite in C Major for cello alone, played by Iwan D'Archembeu; Glazounow's "Courante," Rubinstein's "Sphaeren Musik" and the Baroque Scherzo, were thoroughly appreciated by a large audience. G. C. T.

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WEINGARTNER WEEK AT BOSTON OPERA

Conducts German, French and Italian Works with Equal Effectiveness

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 15, 1914.

MR. WEINGARTNER conducted all the subscription performances of the week of March 8 at the Boston Opera House and also the extra performance of "Otello" given for those who had been disappointed on Saturday, March 7, by the non-appearance of Mme. Melba, who had been booked to sing in "La Bohème." The performance of "Die Meistersinger" on Monday night, brought the very welcome Mr. Goritz from New York, for the rôle of Beckmesser. Mr. Laffite's Walther, Mr. Ludikar's Sachs and Mme. Weingartner's Eva all of which have been described, also graced this occasion. Mr. Weingartner's reading of the score, so far as tempi were concerned, did not materially differ from that of Mr. Caplet, while, on the other hand, nothing could take away from Mr. Weingartner, in his most indifferent mood, that remarkable control of the orchestra and that instinctive faculty for securing beautiful orchestral tone, which are especially his.

The first "Don Giovanni" to be conducted by Mr. Weingartner, and the second and last performance of the opera this season in Boston, took place on Wednesday evening. Of all the operas which Mr. Weingartner has directed here, his "Don Giovanni" is the most remarkable, for its singular clarity, grace, esprit, and, withal, dramatic force.

The cast included Emmy Destinn, Elizabeth Amsden, Alice Nielsen, Vanni Marcoux, Paolo Ludikar and Vincenzo Tanlongo. Most of the singers were in poor voice on account of the epidemics of colds, laryngitis, etc. In spite of this, Marcoux's Don was again admired for its characteristic swagger, its sensuality, its dauntless effrontery, its capital makeup. Miss Nielsen appeared for the only time this season as Zerlina. 'Tis a pity. She has taken no part here which so becomes her. She sings the music with the ease and authority which come of technical mastery and intuitive appreciation. She is the best Zerlina who has appeared of late years in Boston, with the possible exception of Geraldine Farrar.

Miss Destinn, despite her recent indisposition, made a great effect with her air in the last act. Miss Amsden, considering a recent handicap, gave an acceptable performance. Mr. Ludikar's Leporello is a companion, a fellow-conspirator, rather than the culprit and the coward who bore the brunt of the Don's misdoings. With this reservation, it is a capital impersonation, and the quality of the voice is especially adapted to such music as Mozart's. Mr. Mardones's Commandant, and his singing of the music of the statue at the last, are really superb.

Mr. Weingartner conducted Bizet's "Carmen" on Friday evening—a sympathetic and very refined reading of the work which Richard Strauss has called the most perfect music drama in existence. He conducted the work with a clear perception of its merits, although the chorus did not respond to certain variations of tempi as it might have, and in certain places it seemed that Mr. Weingartner himself was too deliberate. Miss Sharlow took the part of Micaela. She had been intended for that of Frasquita, so that she was rather diffident on this occasion. Mr. Muratore again made a deep impression with his José.

Mme. Gay returned to the character of Carmen for the first time this winter. She is still suffering deeply from her recent bereavement. Nevertheless she did her utmost and whether you applaud her idea of Carmen, its logic and its immediate effectiveness must be admitted. It is not incompatible with the text. It is extremely realistic, but it does carry over the footlights, and it does convey an intelligent and individual interpretation. Mr. Dangès was

the Escamillo, and, as usual, he gave the part more refinement and also more point than is usual. He was far from a mere bull-necked bravo. He sang with taste.

Again, on Saturday afternoon, Mr. Weingartner gave a noble reading of the work that to me is noble and banal by turns—the "Aida" of Verdi. The great lines, the heroic proportions of the opera stand out under his bâton as they don't with anyone else we have heard, and the orchestra under him reveals constantly new and unsuspected beauties. Mme. Weingartner has developed as Aida. The part has more

character and more color with her than ever before. Mme. Gay's Amneris has breadth and dramatic force. Mr. Laffite sang as Rhadames, because Mr. Zenatello, in his turn, had been temporarily incapacitated. He sang heroically. Mr. Ancona's Amonasro was one of the best performances he has given this season. He is at home in the part, vocally and dramatically.

Miss Neilsen sang as Butterfly in the evening, and had one of the most enthusiastic audiences. She has been a serious student of the part for years, and it constantly develops in her hands. It is now more subtle and dramatic than ever before. Mr. Tanlongo was the Pinkerton, and Mr. Blanchard Sharpless.

OLIN DOWNES.

ADELA BOWNE AN ADMIRER SOLOIST

East Orange Audience Applauds Singing of Soprano with Russian Quartet

EAST ORANGE, N. J., March 16.—Adela Bowne, soprano, was heard in recital at the Woman's Club, East Orange, N. J., on Tuesday evening last. She was assisted by the Russian Symphony String Quartet, Messrs. Alexander Saslavsky, 1st violin; Nathaniel Finkelstein, 2nd violin; Jacob Altschuler, viola, and Modest Altschuler, cello.

Miss Bowne displayed a voice of great beauty in Verdi's aria "Ritorna Vincitor" from "Aida," Puccini's aria "Un bel di vedremo" from "Butterfly" and a group of songs by Nevin, Chadwick, Sinding and Charles Gilbert Spross. On her first appearance Miss Bowne seemed slightly nervous and her work did not quite reach the artistic height afterward attained in the Puccini aria. Miss Bowne's voice has been exceptionally well trained and her singing was marked by intelligence and interpretative ability. The group of English songs was finely sung and resulted in an emphatic demand for an extra number. Her English songs were distinctly pleasurable. Charles Gilbert Spross was at the piano and played in his usual masterly manner. The quartet played two movements from Grieg's G Minor Quartet, Tschai-



Adela Bowne, Soprano

kowsky's "Andante Cantabile"; a Mendelssohn "Canzonetta." Mr. Altschuler offered as solos Tschaiakowsky's Nocturne in D Minor and Popper's Gavotte in D Major, to which he added the Jocelyn Berceuse. The audience was demonstrative but discriminating in its applause.

S. W.

NEW CENTURY DEBUTANTE

Marguerite Sullivan, Cleveland Girl, Is Commended as "Amneris"

That the Century Opera Company is sincere in its professions of willingness to give openings to native artists was proven at the Saturday matinée of last week, when Marguerite Sullivan, a Cleveland girl, American-trained, made her debut as Amneris in "Aida." Miss Sullivan revealed a voice of real contralto texture and one of sufficient volume for operatic work. Although this was announced as her first appearance in opera, Miss Sullivan manifested considerable confidence, and she sang her lines with dramatic expressiveness supplemented by effective action, particularly in her tense scene in the last act. Altogether, her performance disclosed no vocal or dramatic reason why she should not be able to attain operatic success.

Other excellent features of the performance were Lois Ewell's movingly sung Aida and the resonantly forceful Amonasro of Thomas Chalmers. Mary Jordan made her return to the company after a considerable absence, and in the indisposition of Kathleen Howard, Miss Jordan sang even a greater number of performances as Amneris than those scheduled for her. Her singing of the rôle was again on the high plane established by this popular artist.

Artistic Memories Revived by Gerardy's Playing in Oberlin, O.

OBERLIN, O., March 6.—The second event in the Artist Recital Course was given on March 4 by the famous Belgian violoncellist, Jean Gerardy, assisted by Camille Decreus, pianist. The memory of Mr. Gerardy's playing of a few years ago was revived, not only in the distinction of his style, but also in the program, two numbers of which were the same, the Grieg Sonata in A Minor, and

the "Variations Symphoniques" by Boëllmann. Mr. Gerardy's command of tone is great and his control of nuance is a model for all who play or sing. His playing of the wonderful "Abendlied" of Schumann held the audience enchanted. It was good taste as well as generosity that led Mr. Gerardy to repeat it.

The pianist, Mr. Decreus, proved himself not only an admirable accompanist, but an excellent solo performer as well.

"INDESCRIBABLY GREAT"

That Is What Schradieck Calls Promise of American Music

The promise of musical America is indescribably great, writes Henry Schradieck, who was the teacher of Maud Powell and other distinguished violinists, in an article in the *Etude*. I say promise, because, with all the achievements of recent years, all the fine operatic performances, symphony orchestras, schools, publishers, contributing to American musical progress, we are still only at the beginning of America's musical greatness.

No other country is so cosmopolitan in its scope or in its ideals. All the world looks to America for great deeds, strong men and women in all arts and professions, generous support of high ideals and constant activity in all directions. Europe is gradually being relieved of the idea that America is purely a "dollar-land."

In addition to the immense contribution of money being constantly made for musical development in America there is something better. Thousands of students are devoting their lives to music, and still more thousands of amateurs are giving their time and energy to music, just for the joy they find in it. Were it not for this desire to study music, to find out more about it, to make one's self accomplished in singing or the per-

formance of some instrument, American music would be in a sad state.

Of course one takes a national pride in the appearance of a new and great virtuoso or a brilliant composer, but, after all, the musical strength of a nation is in the number of skilled music lovers who take a little time from their daily work to devote to music, and who will see that their children have the benefit of a thorough musical training along the lines of the highest principles of the art.

ELMAN'S FAREWELL THROING

Distinguished Tone of Audience at His Last New York Recital

Capacity attendance greeted Mischa Elman at his last New York recital on March 15, and the distinguished tone of this Sunday afternoon assemblage, when contrasted with some of the violinist's more "popular" audiences, showed the homogeneity of the following which Mr. Elman has won in America. This gathering was not a whit behind the "popular" crowds, however, in enthusiasm. Encores were exacted stormily during the program and at the close there were more than usually wild scenes around the platform.

After the young Russian had demonstrated his technical ease in a final Etude Caprice, Paganini-Auer, the applause brought him out for an added Sammartini "Love Song." The crowd in front of the stage was now increasing and growing more insistent, and it had its way in the addition of the Kreisler "Liebesfreud." The lights above the platform were here turned out as a damper to the enthusiasm, only to be raised again for the third encore. Next an attendant closed the top of the piano, but the zealous ones at the front were pounding vehemently on the edge of the stage and others were calling: "Humoresque!" The violinist finally appeared and played the favorite Dvorak piece, whereupon the crowd dispersed contented.

Mr. Elman had played a program to please all tastes, with his more serious side revealed satisfyingly in the Beethoven F Major Sonata and Bruch's D Minor Concerto. He dazzled with his harmonics in the waltz of the Wieniawski "Faust" Fantasia, and the Tschaiakowsky "Serenade Melancolique" received an artistic presentation.

K. S. C.

SOPRANO PLUCKY RECITALIST

Florence Hinkle, with Sprained Ankle, Carried to Stage at N. Y. University

At the third campus concert given by New York University on March 10 in its Auditorium, the soloists were Florence Hinkle, soprano, and Reinald Werrenrath, baritone. Miss Hinkle, who has been suffering with a sprained ankle, was carried onto the stage in a chair and pluckily sang her numbers standing, amid great applause. The interesting program was lengthened considerably by the numerous encores. Miss Hinkle's numbers included Micaela's air from "Carmen," "Du bist die Ruh" of Schubert, Schumann's "Röselin," "Le Chemin de Lune" by Paulin, the Ariette by Vidal and four songs in English.

Mr. Werrenrath sang with his accustomed artistry "Hear Me, Ye Winds and Waves" from Handel's "Julius Caesar," "Wanderers' Nachtlied" by Marx, "Lauf der Welt" by Grieg and Brahms's "Von Ewig Liebe." Several duets were interspersed and among these Bruno Huhn's "The Hunt" found great favor. The soloists were in fine voice, delighting their auditors again and again with their intelligent readings. H. Reginald Spier accompanied in an able and masterly manner. The audience was the largest and most enthusiastic that has yet attended these concerts.

Sinsheimers Perform New d'Ambrosio Music in Sixth Concert.

The Sinsheimer String Quartet gave the sixth of its season's concerts at the New York residence of Mrs. Arthur Selig on March 12. The quartet was heard in Beethoven's op. 18, No. 6 and in two movements from d'Ambrosio's new Quartet, op. 42. These two movements, played for the first time, proved interesting and not without a certain individuality.

The ensemble was again praiseworthy and in the Beethoven there was true classic feeling. Mendelssohn's Trio in D Minor, op. 49 was played by Messrs. Sinsheimer and Renard with Muri Silba at the piano. The melodious trio was well received and the three players obliged to respond to the applause after each movement.

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New York, March 21, 1914

TOSCANINI'S INTENTIONS

Although his contract has another year to run, there is a rumor that Arturo Toscanini, the famous conductor of the Metropolitan Opera Company, will not continue with that organization, after the end of next season. This is about the time when such a renewal would be made if it were going to be, and it is because of this that the question had arisen. Toscanini's desire to conduct symphony orchestra has long been known, and his phenomenally intimate knowledge of symphony scores—a knowledge which is said to equal his knowledge of operatic scores—has been a familiar tale among musicians.

Conductors come and go, but there are few who succeed in impressing their artistic personality upon New York to the degree in which Mr. Toscanini has. He dominates all that he does, but never through any other desire than to serve artistic ends, and about the worst thing any of his critics charge him with is the calling forth of an unnecessary volume of tone from his orchestral resources. Toscanini is and has been accepted by New York as a phenomenon.

For one as profoundly interested in music as Mr. Toscanini must be, it is plain to see that symphonic music offers opportunity for the expression of powers upon which no demand is made by operatic music. In the first place, the operatic conductor is contributory to a huge ensemble in which much of the effect does not actually depend upon himself. In the second place, the abstract musical ideals of many operatic composers are not high. Symphonic music accomplishes a concentration of ideas and achieves a compactness of musical organism which cannot, in the nature of the case, be presented by opera. Moreover, the conductor of symphony is in almost total control of the whole effect produced and is not at the mercy of scene painters, supers, stage managers and the idiosyncracies of operatic artists.

While Mr. Toscanini is scarcely to be blamed for his desire to enter the symphonic field it is proper to record the fact that his departure from his present activities would be viewed as a calamity by those who patronize opera at the Metropolitan. Even though the eminent conductor were prompted by a natural and reasonable ambition to forsake us it is extremely doubtful that his alliance with the symphonic orchestral field would bring him as cordial a degree of popular support and recognition as he has enjoyed with us here in New York.

DEMOCRACY OF DR. STRAUSS

The plan for the distribution of good grand opera among small cities first, so far as we know, designed by David Bispham, has after a circuitous career been seized upon at last in certain of its features, at least, by no less a person than Dr. Richard Strauss. According to reports from Berlin he has promulgated a plan by which, through the co-operation of smaller communities, these communities could obtain genuine grand opera of the highest class, and would have no longer to put up with one-night stands of barn-storming operatic companies.

Thus far nothing practical has come of these proposals to help the smaller communities to grand opera by getting them to help themselves, and grand opera of the sort contemplated seems only to have progressed through the usual channel of an occasional new opera house being built in one of the large cities.

The legend in America has it that all small German towns have their municipal opera, but it is only cities of 100,000 that have such a municipal theater and opera house, and Dr. Strauss is laying his plans for the many communities of smaller population. Instead of seeking more worlds to conquer, the German operatic sensationalist is seeking a more complete conquest of the world immediately at hand.

While the cynical might attribute this desire to personal interest, it is none the less directly in the line of democratic advance, which means the bringing of the benefits of music to all of the people. But it may possibly be—and this is probably a circumstance of which Dr. Strauss does not think—that when music is thus brought into the life of the whole people it may not be the operatic form in which this is to be done. The newly rising broad human need will probably compel the invention of forms more appropriate to it, which, however, is not to say that the operatic composers will not long have a field for the exercise of their endeavors.

DURABILITY OF PURE MUSIC

In a recent review of a performance of a Mozart Symphony in New York, Mr. Aldrich of the New York Times writes:

Such music, existing for itself solely as music, as the expression of ideas purely musical, without "arrière pensée" of "meaning," literary, poetical, pictorial, symbolical, or any other, seemed to possess all its old magic, to have lost none of it.

After all the world-storming deeds of modern composers in giving us tone-poems, symphonic poems, problem symphonies and what not, music that simply sings itself from the heart as spontaneous melody and harmony, still holds its high and imperishable place among men.

Music is a great many things. Latter day composers have made many wonderful applications of it to purposes little dreamed of a few years back. It has helped to color and sometimes to exalt many extra-musical ideas, and to bring them in forms of beauty before people whom otherwise they would not have reached.

But still there remains a perennial truth in music that is merely music. Perhaps it is the last and highest truth in music. Few composers reach it, and most have to load their music down with one sort of tag or another to give it a sufficient interest to attract and hold the attention of men. The lofty truth inherent in "pure" music is a tyrannical one. It demands absolute loyalty, absolute allegiance on the part of its devotees, and even then is reticent in revealing itself and bestowing its secret and self-contained powers upon him who would wield them. One musician succeeds in composing pure music where a thousand succeed with music tagged, labeled and decorated with meanings other than its own.

LET US STAND UP

The American violin pupil, who, according to cable reports, refused to rise when the Austrian national anthem was being played at a concert in a Bohemian town, was taking about the poorest possible way to demonstrate his patriotism. Any true American will stand on his rights when being wronged in a foreign country, or will display his patriotism when it does not infringe unnecessarily upon the sensibility of others, but a deliberate and gratuitous act of dis-

courtesy in the name of American independence will scarcely advance American prestige or the good name of the individual offering it.

For one nation to recognize the national anthem of another is like a man taking off his hat to his friend, and only some sort of mental aberration can cause the quality of this act to be strained. As the American's name is Krentz, it may be thought that his patriotism was newly acquired and perhaps over-zealous.

Personalities



F. C. Coppicus with Opera Tourists

Opera goers who promenade the corridors of the Metropolitan become familiar in time with the features of many men who are units in the vast machinery of the opera house, but one significant figure with whom they are practically unacquainted is that of F. C. Coppicus, the able general secretary to Giulio Gatti-Casazza. As the right-hand man to the Metropolitan's indefatigable general manager, Mr. Coppicus has multitudinous duties which keep him chiefly in the back of the house. An especial province is the supervising of the company's concert bureau for its artists. The above picture, in which Mr. Coppicus is shown with Leon Rothier and Andres de Seguro, was taken on one of the Metropolitan's tours.

Bori—Although the camera has not always been able to record the elusive charm of Lucrezia Bori's personality, she has been a happy subject of the painter's brush, and Carle J. Blenner, the New York artist, recently invited a number of prominent persons to a reception in honor of Miss Bori, whose portrait he had painted.

Kubelik—Mme. Jan Kubelik, wife of the violinist, gave a tea party recently at her New York hotel, at which, besides her present husband, the company included her first, Count Kalman Czacky and the present Countess Czacky. Several weeks previously she had entertained her two husbands in the same way. The former Countess Czacky and the Count are still good friends.

Schnitzer—The Chopin Society has just invited Germaine Schnitzer, the Austrian pianist, to act on the committee in charge of the construction of a monument for Raoul Pugno. The society is contemplating the erection of a fitting memorial on the tomb of this great French artist. Mme. Schnitzer is not only one of the best of Pugno's pupils, but was one of his close friends. The master was wont to say: "Germaine Schnitzer is the most precious jewel in my crown."

Dickinson—Clarence Dickinson's setting of "Music When Soft Voices Die" was sung last month at the Festival of the Elgar Choir of Hamilton, Ontario, Bruce Carey, conductor, and was so well received that it had to be repeated. Other choral organizations which have recently sung this composition of Mr. Dickinson's are the Musical Art Society of Chicago, Eric Delamater, conductor; the Long Branch Choral Society, George Carre, conductor, and the Paulist Choir of Chicago, Father Finn, conductor.

Butt—A tempest in a teapot was caused by an interview which Clara Butt gave a reporter of San Francisco Bulletin, in which the contralto was quoted as saying that the American women do not know how to dress. The singer denied that she had made such a sweeping statement, but a heated controversy was waged for several days. What Mme. Butt really said was: "The American women dress for their dress-makers—we dress for ourselves. There are unquestionably many handsomely gowned women in every city in this country, but considered in a mass I do not think the women on this side dress as well as they do abroad."

Georgia's Unwritten Airs Played By Old "Fiddlers" for Atlanta Prizes

Untutored Players from Hill-sides and Marshes Perform Traditional Southern Melodies on Wire-Stringed Violins — Society Folk and Workers in Audiences "Shuffle Feet" to Contagious Strains—"Bald Mountain Caruso" and Treble-Singing Dog at Unique Convention

ATLANTA, Ga., March 16.—This is the story of the recent gathering of a hundred Georgia country musicians, who played on wire-stringed fiddles unwritten tunes that tradition only has kept alive for years. It lasted for a whole week in the city auditorium in Atlanta, on the stage where the Metropolitan Opera stars will sing next month. There were "fiddlers" from the Blue Ridge mountains and the South Georgia marshes—a more nondescript collection has never before been grouped together on a single stage in Atlanta.

It may have been the desire to hear "native" music, or the fact that many of Georgia's most prominent men spent joyous moments of their boyhood at country dances, but, anyway, at the opening night the front row was occupied by Col. William Lawson Peel, president of the Atlanta Music Festival Association and one of the South's leading bankers; Judge Richard Russell, of the Georgia Court of Appeals; James G. Woodward, mayor of Atlanta; Edwin Arthur Craft, Atlanta's municipal organist, and many other notables.

Audience of 5,000

From front row to back sat richly gowned society leaders, side by side with working folk in rough attire. The big auditorium was packed with 5,000 persons, and on the stage sat the most picturesque looking bunch of "fiddlers" imaginable.

The chairman signalled for silence. "The next, ladies and gentlemen," he said, "is 'Fiddlin' John Carson, of Blue Ridge, Georgia."

"Fiddlin' John edged forward to the cane-bottomed chair in the center of the stage, sat down, crossed his legs and tucked his "fiddle" under his chin. He drew his bow across the catgut, and his heel beat a *staccato* refrain on the floor as he coaxed out a familiar tune. The audience leaned forward. Droned "Fiddlin' John:

"When I was playin' wid my brudder,
"Happy was I,
"Oh, take me to my kind old mudder,
"Dere let me live and die."

The audience began beating time to the refrain, and the Old Fiddlers' convention was well under way!

Suddenly "Fiddlin' John swung into the strains of "Hop, Light, Ladies." Col. William Lawson Peel, musical expert, nudged Justice "Dick" Russell, of the Georgia Appellate Court, who sat next to him, and the two leaned forward. There was a soft shuffling of patent leather shoes on the floor, a little louder, louder still, and then—

"Swing your corners! Ladies change!" shouted Col. Peel, craning forward the better to watch the fiddler's bow. "All hands 'round!"

After that, joy reigned. Atlanta society folk shuffled their feet to the lilting strains of "Wild Hog in the Cane Brake" and cheered wildly when some unusually inspiring measure set the fiddlers to dancing. There was straw-beatin' and jig-steppin', singing and banjo-picking, and there was merriment from the first notes of "Cacklin' Hen" to the final strain of the good old Georgia tune, "Mullinax."

Old Tunes Relished

It was the same on the second night and the following evenings. "Red-Necked" Jim Lawson of Milton County "woke 'em up" with "Joe Clark," another "fiddler" played "Devil in the Wheat Patch" in an entrancing manner. Such tunes as "Old Zip Coon," "Billy in the Low Ground," "Katie Hill," "Soap-

suds Over the Fence" and "Moonshiner Bob" fairly poured from the fiddles. And there was singing by Zeke Wardell, billed as the "Bald Mountain Caruso," a young mountaineer who turned out to be the

"No dogs allowed," said the janitor at the Auditorium, curtly.

"This ain't no common dawg," retorted "Fiddlin' John, pulling "Trail" closer into view. "That there houn' is the best tribble singer in Gawgy. Ain't you, 'Trail'? Speak up, now."

"Mountain Kubelik" and His Dog

By this time the custodian of the building, who knew of "Fiddlin' John's fame, had reached the door. He admitted the "fiddler" and his dog, and that night the mountain Kubelik played while old "Trail" sang. His song was the echo of a fox chase under a Georgia moon, then a memory of the biggest coon ever treed. As he warmed to his work his master's playing became gradually a mere *obbligato* to his solo.

When he paused "Fiddlin' John laid down his violin as the audience cheered. The judges withdrew and "Fiddlin' John



"Snapshots" of Picturesque Figures of Old Fiddlers' Convention, Atlanta. Above, Some of the Contestants. Below, Left to Right, "Gid" Tanner, J. R. Bobo and "Deacon" Ludwig, of Cobb County, Chairman of the Convention

possessor of a tenor that amazed his hearers.

On the last night of all the prizes were to be awarded to the best of all "fiddlers." "Fiddlin' John Carson started for the Auditorium in the early afternoon of that day, with many a pause to view the sights of the city. His beloved fiddle was tucked under his arm in a pillow slip, and at his heels, tugging at a bit of plow-line, trotted "Trail," the sorriest looking hound that ever bayed at the moon.

YSAYE RECITAL FOR BARNARD

Building Fund of College Increased by Benefit Performance.

Girl program sellers in cap and gown met the auditors in the aisles of New York's Carnegie Hall on the evening of March 13, when Eugen Ysaye appeared in a violin recital for the benefit of the Quarter Century Building Fund of Barnard College. The recital was given under the auspices of the Wig and Cue, the undergraduate dramatic association.

Mr. Ysaye was in splendid form during the evening, with the exception of the last two movements of the Beethoven C Minor Sonata. After he had given a truly beautiful performance of the lovely slow movement, the noted violinist was evidently nettled (and rightly so) by the slowness with which the semi-social gathering was settling down to the quiet of a concert audience. This seemed

slightly to affect his playing of the next two movements of the sonata, but the big reception at the close restored the player to his benignant mood. Admirable were his presentations of the Saint-Saëns B Minor Concerto, the Vitali Chaconne, with Frank Sealy at the organ, and a final set of pieces which brought the Vieuxtemps Rondino as an encore.

Besides the musicianly support of Camille Decreus at the piano, Mr. Ysaye's associate won solo honors with his crisp tone and facile technic in a group which included his own melodious Reverie Nocturne. K. S. C.

Adele Krüger with German Societies

Adele Krüger, the soprano, has been engaged to sing at the concert of the New York Arion, Saturday evening, March 28, under the direction of Richard Trunk. Early in April the singer is to appear at the concert of the

Deutsche Verein, on Staten Island. On March 15 she sang at the special musical services conducted by Dr. Robyn at St. Andrew's Church, on West 76th street, near Amsterdam avenue, New York. Her numbers were, "O Dry Those Tears," by Del Riego, and "Panis Angelicus," by César Franck.

BISPHAM'S SHARE IN UPLIFT

Baritone Tells Vaudeville Hearers His Hopes for American Music

David Bispham, supported by Ward C. Lewis as his accompanist, has started again on a vaudeville tour, which will take the noted baritone to the Pacific Coast. Mr. Bispham told a big audience in Duluth how he came to love the great art songs. During his college days in Philadelphia, he related, he used to go at times to a German beer garden to hear the young baritone, Max Heinrich, who had just come to America and who played and sang the songs of the masters in a masterly manner. Thereupon Mr. Bispham sang some of the songs that he had learned to love in that way. He also added some songs by Americans for, said he, "We should be as able to write music as Europeans—half of Europe is here already. Are we to think that the musical faculty is lost in crossing the Atlantic? Not at all. I believe that America will ere long show that she has in her the talent of the great men that have made the nations of Europe famous in the fine arts. All we need is education and encouragement."

In St. Paul requests poured in upon Mr. Bispham that he recite Poe's "Raven," for the composer of the musical setting, Arthur Bergh, hails from that city. The fact that the aged parents of the composer, who are living in St. Paul, had never heard their son's composition, decided the singer, and he gave "The Raven" twice to crowded houses.

LOUISVILLE FRENCH CONCERT

Mme. Buffet Charms Alliance Française —Choral Club's Sacred Concert

LOUISVILLE, Ky., March 14.—French students and music lovers of Louisville were charmed recently by a concert given by Mme. Eugénie Buffet, of Paris, under the auspices of the Louisville branch of the Alliance Française. Mme. Buffet is just beginning a tour of the United States in which she seeks the maintenance of the song standards of France. She explained that vulgarisms were creeping into French music and that the obviation of this is a part of her task. M. Emile Defrance gave an exposition of French improvisation in song, with ideas suggested by the audience. Mrs. Newton Crawford was the efficient accompanist.

The Louisville Choral Club recently gave a sacred concert. The club is made up of soloists of the different church choirs of the city, under the direction of Clement Stapleford, the veteran teacher, while Carl Shackleton is the club accompanist.

A large audience heard a most beautifully interpreted program comprising Franck's "Halleluia," Mendelssohn's "Hear My Prayer," sung by Mrs. Americus Callahan and the club, and Cherubini's "Requiem Mass." Carl Shackleton also played an organ number.

H. P.

Julia Culp, Soloist with Rochester Orchestra

ROCHESTER, N. Y., March 14.—At the fifth concert of the Rochester Orchestra, Herman Dossenbach, conductor, Monday night, Julia Culp, the famous *lieder-singer*, was soloist. The orchestra's part of the concert was of great interest, as it included the ballet music of "Prince Igor," Borodine's opera, which was orchestrated by Rimsky-Korsakow. Other numbers played by the orchestra with much spirit were the Bacchanale from "Tannhäuser," and Weber's "Invitation to the Dance."

Mme. Culp sang two groups of songs, the first German and the second old English. The German group, given with orchestral accompaniment, included two songs by Beethoven and Schubert's "Ave Maria," in which Mme. Culp showed absolute control of her beautiful soprano and proved herself an artist of rare interpretative ability. Conrad V. Bos furnished piano accompaniment to the English songs, which were "The Night," "The Cottage Maid," "Drink to Me Only," "I've Been Roaming," and "Long, Long Ago." I. R. B.

Frances Rose, the American soprano, sang in a recent Richard Strauss Festival in Brussels.

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IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Fine Training Showed by Jessie G. Fenner

Talented pupils of Jessie G. Fenner, the New York voice teacher, were heard in recital at her studios on Friday evening, March 13. The pupils who took part were Catherine F. Brown, Gladys Opdyke, Mrs. Isabel Klemmyer, and Mabel F. Fowks. Their work was most enjoyably received and showed the result of good training. The pupils were assisted by Robert Cavendish, and Adele L. Rankin and Mrs. R. Enbody, who added to the pleasure of the evening. The accompaniments were artistically played by Maurice Lafarge, the New York coach, who also gave as solos "Papillons" by Olesen and Debussy's "Arabesque," in his usual artistic manner. Miss Fenner closed the evening with an interesting lecture on the use of the singing voice as compared to the talking voice.

* * *

Luckstone Pupil Shows Recital Gifts

Agnes May, soprano, a pupil of Isidore Luckstone was heard to excellent advantage in a song recital on March 13 at the Luckstone studio. Her program consisted of songs in English, French and German, and the distinctive feature of her performance was her almost faultless enunciation and intelligent phrasing. The program consisted of Schumann's "Lied der Braut," Schütt's "Persian Love Rhyme," Carey's "Pas-

torale." The French group consisted of Saint-Saëns's "Le Bonheur est Chose Légère," "Le Soir," by Ambroise Thomas, Widor's "Contemplation," and the "Si Mes vers avaient des ailes" of Hahn. The group in English contained chiefly songs by American composers, Chadwick, Saar and Coombs being represented.

* * *

American Music in Warford Recital

Claude Warford the New York vocal teacher is a staunch champion of music by American composers, and at a recent recital of Warford pupils the following composers were represented: Hallet Gilberté, A. Walter Kramer, Bruno Huhn, Sidney Homer, Charles Wakefield Cadman, Marion Bauer, W. Ralph Cox, Charles Gilbert Spross and Mrs. H. H. A. Beach.

* * *

Bangs Recital at Mehan Studios

Edwin Orlo Bangs, a pupil of John Dennis Mehan, will be heard in recital at the Mehan Studios, Carnegie Hall, New York City, on the evening of March 23, assisted by Marion Marsh, harpist.

* * *

Tillie Jansen, Kilbansky Pupil, Receives

Tillie Jansen, prima donna of the Hamburg Opera, and a pupil of Sergei Kilbansky, the New York vocal instructor, has recently been re-engaged for three more years with that organization.

* * *

Younger Dudley Buck Pupils in Recital

Some of the younger pupils of Dudley Buck gave an hour of music at his studios in Æolian Hall on Tuesday afternoon of last week, and through the fine style with which they sang, reflected the versatility of their teacher.

The Misses Hopson, Ripner and Ogden displayed voices of much promise, as did the Messrs. Archer, Vogel and Conroy, who sang most artistically. Miss Madeline Laasé, thirteen years old, gives promise of being a fine singer.

* * *

Meritorious Work of Lachmund Conservatory Pupils

Meritorious work in all departments was shown by the pupils of the Lachmund Conservatory of Music, New York, Lewis M. Hubbard, director, at a recital given on March 14. Songs of the American composers Cadman, Huhn, Brewer, Herbert and Woodman were on the program that contained the names of the great masters of song and instrumental compositions. Those who took part were Bessie Kirby, May Bryan, Lilien MacFarlane, Glaser Cruikshank, Florence Dickinson, Opal Harrison, Ruth Smith, Theodore Palmenberg, Henry Dohrenwend, Otto Dohrenwend, Hans Dohrenwend, Mrs. Kober, Mrs. Marshall and Mrs. Coger.

Recital by Helen Augusta Hayes Pupils

Pupils of Helen Augusta Hayes, assisted by talent from the Wittpenn Violin School, were heard to good advantage in their concert at Æolian Hall on March 10. Those taking part were Master Spencer Michael, boy soprano; Ursula Donovan, Irwin Johnson, Grace O'Brien, Ethel Rensen, Clarence B. Hayes, Drusilla Craig, Lilian Heidenis, Mary Louise Wallace, Louis Thiesmayer, Agnes D. Melvin, Alicia Rensen, Paula Lind Ayers, Antoinette Ripplier and John Wentuck.

* * *

Church Position for Ziegler Pupil

An informal musical was held at the Ziegler Institute of Normal Singing on March 10, the following pupils taking part: Mrs. M. L. Mugge, Miss Williams, Isa Macguire, Clare Gillespie, Charles Floyd, Mrs. Arthur Whitehill and Linnie Lucille Love. Mr. Floyd recently secured the position of soloist in St. Mark's Church, Brooklyn.

TORONTO THROUG FOR ELMAN

Lent Fails to Keep Eager Music Lovers from Symphony Concert

TORONTO, CAN., March 9.—The insatiable eagerness of music lovers here for the art of Mischa Elman was displayed last week by the packing of Massey Hall at the height of the Lenten season. Mrs. Elman appeared as soloist with the Toronto Symphony Orchestra, which was presenting the seventh concert of the series. As his first number Mr. Elman played Tchaikowsky's Concerto, which in the first and last movements exhibited a technical virtuosity simply amazing and brought forth a rich and varied expressiveness in the middle movement. The audience loudly insisted on an encore, which Elman granted later in the evening by playing the Schubert-Willhelming "Ave Maria" and the Sarasate "Zigeunesweisen." Two other fine numbers were the Paganini Caprice and the Dvorak "Humoresque."

The orchestra gave a most satisfying and finished performance of Cherubini's overture "Anacreon," Grieg's second suite to "Peer Gynt" and Dvorak's "Carnival." Percy Kahn accompanied Mr. Elman in the shorter number with admirable effect.

R. B.

Inga Hoegsbro Married

Inga Hoegsbro, composer and pianist of New York, was married on March 14, at the residence of Mrs. William Nelson, in East Eighty-sixth street, to J. P. Christensen, the Rev. Dr. Miller, of Philadelphia, officiating. During the ceremony Platon Brunoff, the Russian pianist, played a wedding march composed for the occasion, and Mme. Mieler-Narodny, the Russian soprano, sang.

CARRENO SUPERB IN MAC DOWELL CONCERTO

Pianist Makes Final Appearance of
Season as Soloist at Metropolitan
Opera Concert

At none of her local appearances this season has Mme. Carreno played with such inspiring dash, such brilliancy, fire, poetry, passion, wealth of tonal beauty and extensive variety of nuance as at the Metropolitan Opera concert last Sunday evening. She played MacDowell's splendid D Minor Concerto, a Schubert "Impromptu" and the familiar "Marche Militaire"—not to mention encores—and might have played far more before her hearers had been altogether appeased in their enthusiasm. The occasion was all the more significant inasmuch as it was the great artist's last appearance of the year.

It is assuredly long since MacDowell's Concerto has received an interpretation so warm and vital, so rich in imagination glowing in color and technically so clarified and sparkling. The scherzo and finale were delivered with virtuosity of the highest type.

MacDowell was a pupil of Mme. Carreno and the great pianist in turn has ever been a devout missionary for the music of the greatest American composer. And so at the close of the Concerto she added the "Hexentanz." It is far from MacDowell's best style, but Mme. Carreno's glittering performances of it made it seem more interesting than it usually does. Both the Schubert numbers were done in the pianist's best manner and the audience accorded her an ovation.

Other soloists of the evening were Mmes. Homer and Fornia and Mr. Schlegel. The American contralto, in her best form, sang "Che faro senza Euridice" and "Nobil Signor," while as encores she gave "Annie Laurie" and Parker's "Love in May." Mme. Fornia gave an aria from "Cavalleria" and Mr. Schlegel one from Marschner's "Hans Heiling." The orchestral numbers included the "Euryanthe" Overture and Chabrier's "España." H. F. P.

Erich Korngold's Father Praises American Violinist

BERLIN, Feb. 27.—The present European tour of Frank Gittelton, the American violinist, is being attended with eminent success everywhere. Dr. Korngold, father of the famous boy composer, writes in the Vienna *Neue Freie Presse*: "Gittelton has every prospect of out-distancing numerous front-rank men and attaining a place among the elect of his profession." Aside from Vienna Mr. Gittelton has had immense success in Bremen, Rostock, Kiel, Elberfeld, etc. His present tour may be considered one of the most noteworthy ever carried through by an American on the Continent. O. P. J.

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HELMA FRITZ RETURNS FOR A CAREER IN CONCERT

Coloratura Soprano of Philadelphia Also
Contemplates Early Début in Opera
—Believes in American Teaching

PHILADELPHIA, March 14.—Helma A. Fritz, the young coloratura soprano of this city, whose appearance in the title rôle of "Lucia di Lammermoor" with the Philadelphia Operatic Society, under the direction of Siegfried Behrens, about two years ago, was an emphatic success, recently returned from Europe, where she has been preparing for a grand opera career. Miss Fritz studied in Germany with Jules Roenger, and already has a repertoire of six operas in Italian, her rôles including *Lucia*, *Violetta*, in "Traviata"; the *Page*, in "The Masked Ball"; *Marguerite*, in "Faust"; *Micaela*, in "Carmen," and *Agnes*, in "Der Freischütz," while she has also an extensive repertoire of concert selections in Italian, German and English.

Miss Fritz made several successful appearances in concert in Europe, singing in Mainz, Frankfurt, Worms, Munich, Scheveningen and other places. Her last appearance in Philadelphia before going abroad was at Willow Grove Park, last Summer, when she was the soloist with the United Singers of Philadelphia, with the Victor Herbert Orchestra.

Miss Fritz is one who speaks in confident terms of the competency of the vocal teachers in this country, believing that it is not necessary for an American girl to go to Europe in order to be properly prepared for a musical career. In Munich her teacher spoke in the highest terms of the manner in which her voice had been placed here and the efficiency of her former teaching in this city, where she was coached in the rôle of *Lucia* under the personal direction of the late S. Behrens, for many years a well-

known operatic conductor with the most famous stars, and who was from the start and up to the time of his death the musical director of the Philadelphia Operatic Society.



Helma A. Fritz, Philadelphia Soprano.
From a Photograph Taken at Interlaken Last Summer

eratic Society. Miss Fritz is now making engagements for appearances in concert and also contemplates an early début in grand opera. A. L. T.

SIMMONS AIDS FLECK FORCES

Young Baritone Scores Success with
City Orchestra

William Simmons, the New York baritone, was the soloist with the City Orchestra of New York, Henry T. Fleck, conductor, on Tuesday evening, March 3, when he was heard in Lohr's "Little Irish Girl," "To You Dear Heart," by Class, and "To a Messenger," by La Forge. His work was up to his usual high standard and his offerings were most enthusiastically received. Especially effective was his singing in the duet, "It Was a Lover and His Lass," by Walthew, with Louise McMahan, soprano, who displayed a voice of pleasing quality.

Mr. Simmons will be heard at the Musician's Club, New York City, on Sunday evening, March 22, when he will sing three songs of John Prindle Scott, with the composer at the piano. This talented singer has been engaged to sing Gade's "Erl King's Daughter" at Southampton, L. I., on April 16, and Du Bois's "Seven Last Words" at Englewood, N. J., on

March 29. He has also been engaged for Bruch's "Cross of Fire," with the Haverhill Choral Society, Haverhill, Mass., on April 21, under the direction of Frederick W. Wodell.

SOCIETY GIRLS IN ORCHESTRA

Symphony Club and Alma Gluck Draw
\$3,000 for Settlement.

That many young women in New York society are talented violinists was emphasized anew in the concert given by the orchestra of the Symphony Club, Mrs. John A. Hartwell, president, for the benefit of the Chrystie Street House, at the Waldorf-Astoria on March 12. David Mannes's organization, of which the string players are all women, was amplified by the addition of some musicians from the Symphony Society. Alma Gluck was the soloist and with the combined attraction of the favorite soprano and the gifted amateurs, about \$3,000 was added to the treasury of the settlement.

Miss Gluck's velvety lyric quality was displayed happily in "Depuis le jour," the Rachmaninoff "Peasant Song," Rimsky-Korsakoff's "Song of the Shepherd Lehl," an aria from "The Czar's Bride" and Rawlins Cottinet's "Red, Red Rose." Mr. Mannes's musicians played with creditable finish the "Meistersinger" Prelude and "Peer Gynt" Suite, besides Vivaldi's concerto in A Minor for string orchestra and obbligato, with Gertrude Field, Mildred Woolworth, Melinda Rockwood and Edith Otis as principals.

Hermann Jadlowker has been presented with the gold medal for Art and Science by the Grand Duke of Mecklenburg-Schwerin.

BAUER WITH FLONZALEYS IN NEW ORLEANS CONCERT

Play to Audience that Reveals Growth
of the City in Musical Appreciation
in Last Few Years

NEW ORLEANS, March 12.—Harold Bauer and the Flonzaley Quartet were heard in concert together by a capacity audience at the Athenæum on March 4. This concert was the third of a series of five under the auspices of the Philharmonic Society of New Orleans and it was also the first appearance here of Mr. Bauer since the society's reorganization, in which this master-pianist played so prominent a part. Mr. Bauer must have felt very proud to witness such an outpouring of music lovers as compared with the handful who were present at his last recital here. At that time it was realized that the end of the society was near and Mr. Bauer suggested to Corinne Mayer and J. V. Dugan the plan on which it is now being worked. The Flonzaley Quartet, which drew such a pitifully small audience at its first recital here three or four years ago, must also have noted the rapid strides that New Orleans has made musically in the interim, due mainly to the Philharmonic Society and to the high class attractions heard here under the management of Harry B. Loeb.

The Flonzaleys opened the concert with the Quartet in D Minor by Schubert, which was superbly played. The other numbers by the Quartet were the "Courante" of Glazounow, Andante Cantabile, Tchaikowsky, and Scherzo, Borodin.

Mr. Bauer played the Schumann Fantasia in C Major, the Schubert Impromptu in C Flat Major and "Etude en forme de Valse" by Saint-Saëns, a composition which showed the pianist at his very best. Mr. Bauer's technic is tremendous and all of his numbers were received with great enthusiasm. He was presented with a laurel wreath by the Philharmonic Society after the Schumann Fantasia. The only fault to be found was that the program was so short.

As there were many admirers of Mr. Bauer who could not gain admission to this Philharmonic concert an extra recital was given the following evening, at which was played a unique program of dance music of all ages.

There were very select and also small audiences for the two exceedingly interesting lectures given on Monday and Wednesday by Thomas Whitney Surette, of Oxford University, England. Mr. Surette's first subject was "Music in Its Relation to Life" and his second "What Place Shall Music Have in Education?" D. B. F.

NEW COLUMBUS CHORUS

Music Club's Choir Makes Bow—Lectures Explanatory of Concerts

COLUMBUS, O., March 10.—A matinée of unusual importance was that of Tuesday afternoon, at which time the newly organized Music Club Choir of seventy-five voices directed by Robert W. Roberts made its first appearance before the club. The soloists were Mrs. Margaret Parry Hast, soprano; Mrs. Stuart Beebe Norris and Mrs. Edward E. Fisher, contraltos; Jessie Crane, organist, besides a charming two-piano number, Schumann Variation, played by Emily Lyon McCallip and Mrs. Alice Powers Ruth.

The choir sang five waltz songs, four by Schubert and one by Pinsuti, all on the subject of the day, "Music of Spring." The choir will take up the study of "Messiah" at once for annual holiday presentation, the soloists to be chosen from the members of the Music Club. Not only are the solos to be sung by active members of the club, but the

soprano, alto, tenor and bass solos will be divided up among the singers, and no singer will sing more than one of the solos each season. Even the study for the regular appearance at a club concert will be made educational.

The first choral concert will present three mixed choruses of high rank—a men's chorus, a women's chorus, women's duet from "Lakme" and trio for women's voices from "Magic Flute." The Music Club Choir has had a fine start, and the director is extremely competent.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, and Cornelius Van Vliet, 'cello soloist, gave a delightful program at the Music Club Monday evening, March 9. The orchestra was immediately engaged for next season, with Frances Ingram, contralto, as soloist.

Preceding the Minneapolis Symphony Orchestra the preparatory lecture was given by Mrs. Ella May Smith, president of the Music Club. On this occasion Columbus Public Library Auditorium held three hundred or more. The piano illustrations were played artistically by Mrs. Alice Powers Ruth and Emily Lyon McCallip. Mrs. Smith gave the history of the symphony, and each number on the orchestra program came in for illuminating descriptive remarks. Among the speakers who have appeared in this new department of club extension are the following: Henry R. Spencer, "A Musical People;" Josiah R. Smith, "The Piano— and Josef Hofmann;" Dr. Edgar Stillman Kelley, "Wagner, the Man and Composer" and analysis of Cincinnati Symphony Orchestra program; Arnold Gantvoort, the Boston Symphony Orchestra program; Dr. Gustav Meyer, "Beethoven and the Sonata." Emily Church Benham played Beethoven's C major for illustrative analysis. There are three piano quartets, composed of Mesdames Born, McMahan, Ruth, Benham, McCallip, Ebeling, Gordon, Stettner, Harness, Michel, Brown, Aler and Mr. Spencer, using two grand pianos, each quartet assigned to a symphony program. One of the attractive features of Dr. Edgar Stillman Kelley's evening before the Club Extension Department was the playing of Dr. Kelley's "Defeat of Macbeth," which was played by the Cincinnati Symphony Orchestra. Dr. and Mrs. Kelley played a two-piano arrangement for the club. E. M. S.

RICHARD PLATT PIANIST



Boston Herald, by Philip Hale, Mar. 10, 1914.—Mr. Platt has an agreeable touch and musical intelligence. There was much to praise in his performance of the pieces by Mendelssohn and Grieg.

Boston Daily Advertiser, Mar. 10, 1914.—In temperament Mr. Platt is neither a volcano nor an iceberg, but just ordinarily human, likeable and unostentatious. He is serious and well trained in his profession and uses his instrument in a musicianly way without harsh dynamics or dryness of touch.

The Haydn Variations were quietly and beautifully played. The Mendelssohn number was a serious, earnest performance. The same may be said of Grieg's Ballade.

The Hungarian, Dohnany's, "Rhapsodie" brought the contemporary section of the programme to a close in a solid and brilliant work whose technical difficulties were well handled by Mr. Platt with considerable fire and spirit.

Boston Post, March 10, 1914.—He gave a sonorous performance of Mendelssohn's prelude and fugue in E-minor. The Grieg Ballade was played very sympathetically, with color and mood. There were respectful and appreciative interpretations of the music by modern Frenchmen.

Boston Journal, March 10, 1914.—The pianist is evidently a profound student of his art. His taste is catholic; it keeps him familiar with the classics and at the same time in touch with compositions typical of the present time. He brings sympathy, understanding and ample technique to his serious task. His modesty and ability commend him to those engaged in the worthy work of encouraging native artists.

Boston Transcript, March 10, 1914.—Mr. Platt's finger technique was always expert and delightful, bringing delicacies into his pieces which many pianists would have missed. Throughout the programme the pianist played with a frankness and unassuming workmanship which added to the enjoyment of the afternoon.

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ROMANTIC PROGRAM BY NEW YORK PHILHARMONIC

Conductor Stransky Presents Works by
Weber, Schubert, Schumann and Men-
delssohn—Leo Schulz Soloist.

Toward the end of last season Josef Stransky presented a "Romantic" program, composed of works of Weber, Schubert, Schumann and Mendelssohn. At the New York Philharmonic concert on Friday afternoon of last week he again offered such a program though the works performed were different. This time they comprised the "Freischütz" Overture, Schumann's 'Cello Concerto, op. 129, the "Nocturne" and "Scherzo" from the "Midsummer Night's Dream" music and Schubert's C Major Symphony. Leo Schulz was the soloist in the concerto.

Although the stock of 'cello concertos is small the present one is very seldom heard. Nor does it deserve to be frequently exploited, for the later works of Schumann—so vastly inferior to his earlier ones—offer little more flatly empty and uninteresting than this concerto. Its brief second movement is pleasing and there are a few other commendable details. But on the whole the thing is the merest chalk and water, vapid and tenuous. Not even the polished art, the flawless technique and the warmth and loveliness of tone which Mr. Schulz lavished upon it could make it palatable. However, the distinguished artist—than whom New York has heard no finer 'cellist in years—was liberally applauded.

The orchestra was in its best shape and played the Weber, Schubert and Mendelssohn music inimitably. Mr. Stransky's poetic reading makes the hackneyed "Freischütz" Overture seem fresh and new. Delicate and polished was the Mendelssohn "Scherzo," while Mr. Reiter distinguished himself in the horn solo of the lovely "Nocturne." Schubert's enduringly marvelous symphony proved the fitting climax of the concert. The harmonic boldness of portions of this work are even to-day as remarkable as its melodic profuseness. In blazing new harmonic trails Schubert outpointed even Beethoven. H. F. P.

Soprano Makes Favorable Début with Milwaukee Choir

MILWAUKEE, WIS., March 16.—A large audience heard the concert given by the Handel Choir under the auspices of the Bay View Baptist Brotherhood. Particular interest was centered on the appearance of Hilda Redel, a young soprano who appeared for a first time in a public concert. Other soloists were Thomas Boston, director of the choir and baritone; Pearl Brice, violinist, and Margaret Boston Williams, soprano. The choir and soloists inspired much enthusiasm by their admirable interpretation of a part song program. Gounod's "Soldiers' Chorus," from "Faust," was delivered with admirable unison. Miss Redel disclosed a voice of natural beauty. She sang among her other songs Alexander MacFayden's "Love Is the Wind." Lulu Lunde played artistic accompaniments. M. N. S.

Artistic Close of Oberlin's Course Pro- vided by Oberhoffer

OVERLIN, O., March 14.—The artist course of the Oberlin Conservatory of Music came to an end with a concert by the Minneapolis Symphony Orchestra, Emil Oberhoffer conductor. The program was one of the most attractive and best contrived ever played here and in-

cluded Overture to "Oberon," Weber; Symphony No. 2, Brahms; "Symphonie Espagnol," op. 21; Lalo Ballet Suite, op. 130, Max Reger, and Tone Poem "Finlandia," by Sibelius.

The Lalo Concerto, played by the concertmaster, Richard Czerwonky, was a delightful surprise. He added the "Liebesfreude" by Fritz Kreisler and a charming composition by himself for violin and harp.

STRANSKY IN WASHINGTON

Final New York Philharmonic Concert
Given with Alma Gluck, Soloist

WASHINGTON, D. C., March 16.—The season's closing concert in Washington by the New York Philharmonic Orchestra proved its greatest triumph. It was a "standing room only" event and the enthusiasm awakened was spontaneous and genuine. The program made a strong appeal. The performance of the Ballet Suite of Grétry-Mottl was delightful and refreshing, while "L'après-Midi d'un Faune," Debussy, and Overture, "Carnaval Romain," Berlioz, had that thoughtful interpretation for which Mr. Stransky is noted. His powers and those of his men were strikingly revealed in Strauss's "Death and Transfiguration."

The assisting artist was Alma Gluck, whose sweet liquid tones were brought out to advantage in the aria from "Louise," "Depuis le jour." She also sang a group of Russian compositions with a delicacy of coloring that was charming. Miss Wilson occupied the presidential box with friends and was most enthusiastic in her applause, so much so that the artist was permitted to give an encore.

At the March meeting of the Gaelic Society the entertaining talk by William B. Yeats on "The Theatre and Beauty" was prefaced by several Irish choruses sung under the direction of Jennie Glennon, and a group of Irish songs by Mrs. William T. Reed.

The local musicians who furnished the concert in the reading room of the Library of Congress last week were Florence Stonebraker and Franklin Jackson, pianists, and May Whitaker, contralto. The instrumental numbers included the works of Brahms, Schubert, Chopin, MacDowell and Liszt. Miss Whitaker sang in a very pleasing manner "I Hear a Thrush at Eve," Cadman, "The Spirit Flower," Tipton, and "The Danza," Chadwick. W. H.

Three Stars in Concert for Building Fund of Musicians' Club

The Musicians' Club of New York, now occupying rooms on West Forty-fifth Street, is rapidly outgrowing its present quarters and efforts are now being made to raise sufficient funds to erect a suitable club house. For this purpose a committee, headed by Alexander Lambert and Walter Damrosch, president of the club, aided by the Wolfsohn Musical Bureau, has completed an unusual concert to be given in Carnegie Hall on Saturday afternoon, March 28. The program will be given by Paderewski, Mme. Francis Alda, and Mme. Schumann-Heink.

Unique Program of Schola Cantorum

Conductor Kurt Schindler of the Schola Cantorum has arranged a unique program for its last concert in Carnegie Hall, Wednesday evening, April 1. The first part of the concert will be devoted to works on folk lore and Orientalism by such Russian composers as Rimsky-Korsakow, Moussorgsky, Borodine and Rubinstein. The second part of the program is devoted to negro composers and modern English choral ballads based on folk songs.

MYRTLE ELVYN, ATLANTA PHILHARMONIC SOLOIST

Pianist the Principal Figure in Or-
chestra's Most Successful Concert
of the Season

ATLANTA, GA., March 14.—The appearance of Myrtle Elvyn, the pianist, as soloist at the concert of the Philharmonic Orchestra of the Atlanta Musical Association at the Atlanta Theater, Thursday evening, furnished one of the most pleasurable events of the year in Atlanta musical circles. Miss Elvyn was induced to come to Atlanta through the efforts of Mrs. John Marshall Slaton, president of the Musical Association.

The orchestra, under the direction of Mortimer Wilson, appeared to decided advantage and this was its most successful concert of the season.

An interesting event of Friday evening was the musicale given at the executive mansion, through the courtesy of Mrs. John M. Slaton, wife of the Governor, by the members of the French Alliance.

Mrs. Slaton gave an interesting reading at the Georgian Terrace Hotel Monday afternoon in the interests of the Ponce de Leon Baptist Church, the program including numbers by Brahms, Liszt and Rubinstein.

City Organist Edwin Arthur Kraft delighted a large audience at the Sunday afternoon free concert under the auspices of the Atlanta Music Festival Association.

A change in the program of the Metropolitan Opera Company for the week of April 27 has been announced. "Cavalleria Rusticana" will be sung Saturday evening instead of Victor Herbert's "Madeleine," as originally intended. The change was made at the request of many patrons. L. K. S.

Five New York Hearings for Hinton's Quintet in Five Weeks

The success of Arthur Hinton's new piano Quintet at the Kneisel Concert on February 10th, assisted by Katharine Goodson, was so pronounced that it has

within five weeks received five performances in New York alone. The Kneisels and Miss Goodson repeated it at the Musical Institute on March 10 and the Olive Mead Quartet, assisted by Mrs. Williston Hough, have performed it in the Cosmopolitan Club, Columbia University and in Brooklyn.

The Kneisels introduced the work to Boston on March 17.

ELMAN IN ST. PAUL

Violinist Applauded to the Echo for Per-
formance of Well-Built Program

ST. PAUL, March 13.—Mischa Elman played in recital at the Auditorium Thursday evening. The concert was the third in Lima O'Brien's artists' course.

The program was admirably built. Beethoven's Sonata, for violin and piano, in F Major was wonderfully beautiful, clearly conceived and as clearly delivered by Mr. Elman and Percy Kahn. Bruch's D Minor Concerto, op. 44, was played with beautiful tone. The Wieniawski Faust Fantasia, Tschaikowsky's "Serenade Melancholique," the Brahms-Joachim "Hungarian Dance," No. 7, the Couperin-Kreisler "Aubade Provençale" and Paganini-Auer Etude Caprice followed.

The violinist was applauded to the echo, and in response, added a minuet by Martini, a Boccherini-Kreisler allegretto, Schubert's "Ave Maria" and Massenet's "Meditation" from "Thais."

The active members' section of the Schubert Club presented its last program of the season Saturday afternoon. "Notes" on the program played by the St. Paul Symphony Orchestra on a following date were read and illustrated by Emily Grace Kay. Further illustrations lay in the two piano arrangements of Wagner's "Siegfried Idyl" and Overture to "Rienzi," by Bessie Godkin and Myrtle Weed. The miscellaneous part of the program included two violin solos by Louise Taylor, songs by Mrs. Charles O. Krieger and piano solos by Elizabeth Rebekah Speer. Gertrude Hall and Miss W. H. Kindy were the accompanists. The program was in charge of Mrs. Kindy and Miss Kay. F. L. C. B.



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Dearest Master:
The ideas you express on the teaching of singing in your "Dalle antiche norme e dalle nuove" corresponds so exactly to those of the true School, and to mine, that as well as congratulating you most heartily, I wish, for the sake of the revival of this Italian Art, that all may follow them. Alessandro Bonci.

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BLIND GIRL A MUSICAL MARVEL

Odie Burke, Violinist, of Boston,
Has Triumphed Over Great
Handicap

BOSTON, March 14.—Boston possesses a musical marvel in the person of Odie Burke, a charming and gifted young woman who has been afflicted with blindness since her sixth year.

In talents, in intelligence, in appearance, in manner, Miss Burke is far above the average girl of her age, facts which, in view of her great handicap, bespeak a lofty nature.

Miss Burke has always shown marked musical ability, "though you must not think," says she, "that a person who can't see is just naturally blest with superfine perceptions. The keenness of my memory, the senses of touch and hearing are matters of concentration and development."

This young artist writes and reads music by means of what is known as the Braille system which she learned while at school in the Perkins Institute of Boston.

Equipped with a little piece of perforated steel, a sheet of paper, and a sort of small stiletto, she takes down all her pieces by dictation. Then running her finger tips lightly over the perforated paper, she plays with the right hand the melody as she has recorded it. Once or twice is enough to fix it in her memory and her knowledge of music is such that she can then readily supply the other parts according to the character of the melody.

Miss Burke is a good pianist and has composed some pleasing songs and things for violin, but it is as a violinist that she has elected to take her place in professional life. Already she has had much popular success in vaudeville throughout New England, but she has now returned to serious study under Vaughn Hamilton of the New England Conservatory. To her teacher she is a source of deep interest. "With her wonderful memory, her fine left hand and her good ear," he claims, "she should do big things one day."



Odie Burke, Violinist, of Boston

Miss Burke was her own manager for the concert she gave in Huntington Chambers last month, and this was so successful that she contemplates another public appearance soon.

Withal she is a normal, wholesome girl, with a merry disposition, a love of sports, in which she has intrepid courage and initiative, of books, of friends and of the theater, where her peculiarly developed power of concentration, and her quick understanding have made of her a keen and close appreciator.

LOUISE LLEWELLYN.

OMAHA APPROVAL OF ELMAN

Length of Program Doubled by Encores
—Carnal Welcomed as Conductor

OMAHA, NEB., March 14.—Mischa Elman appeared before a capacity house on Tuesday afternoon at the Brandeis Theater, under the management of Evelyn Hopper. The violinist was in fine form and his program, beginning with the Mendelssohn Concerto and concluding with the "Zigeunerweisen" of Sarasate called forth unbounded enthusiasm. An encore after each number—in one

place a double encore—extended the concert to considerable length, though it was not half long enough to satisfy the hearers. Mr. Elman's wonderful artistry was furthered by the work of Percy Kahn, accompanist.

Under the direction of J. E. Carnal, Haydn's "Creation" was given on a recent date. The occasion was the first appearance in this city of Mr. Carnal in the capacity of conductor, and he made a favorable impression by the excellent ensemble effects which he obtained from his forces. The solo work was creditably sustained by Hazel Silver, soprano; Harry Disbrow, baritone; Margery Shackelford and Lenore Hachten, sopranos; Ruth Hamilton, contralto; Archie Tadd, tenor, and E. S. Travis and Mr. Carnal, basses. Henry W. Thornton at the organ and Blanche Graham Strombaugh at the piano supported the vocal work.

E. L. W.

WHITEHILL ABLE SOLOIST WITH SEATTLE ORCHESTRA

Baritone Scores with Spargur Forces—
Strong Concerts by Kreisler and
Schubert Chorus

SEATTLE, WASH., March 12.—The fourth regular concert of the Seattle Philharmonic Orchestra, John M. Spargur, conductor, was given on March 7 instead of March 11 as originally announced, due to a confusion of dates in the bookings of Clarence Whitehill, who was the soloist of the occasion. In spite of the changes in Conductor Spargur's plans and the possible lack of rehearsal the program offered by the orchestra was well performed and thoroughly enjoyable. Wagner's "Rienzi" Overture opened the program in fine style. A beautifully contrasted reading of Liszt's "Les Préludes" showed the orchestra at its best form and evidenced Mr. Spargur's splendid control of his forces. Bizet's "L'Arlesienne" suite made an instant appeal and its performance deserved the applause it won.

Mr. Whitehill sang Massenet's "Vision Fugitive" and an aria from "Tannhäuser" with orchestral accompaniment. The artist was in superb vocal condition and gave the Massenet number with fine style and authority. Mr. Spargur and his men furnished the singer good support in the orchestral accompaniment. For his group with piano accompaniment Mr. Whitehill offered songs by Massenet, Strauss, Rubinstein, and Schubert, in which he revealed the more intimate side of his art and the many beauties of his voice. The artist was excellently supported at the piano by Romain Hunkins.

A crowded house heard Fritz Kreisler in recital a few days ago. Not within memory has a violin recital in this city been attended with the enthusiasm that was manifest from the first number of the program to the final encore. The violinist opened his recital inimitably with the Bach E Major Suite, and much of the real charm of the program was found in the group of old classics. He was recalled twelve times following his second appearance and countless times during the evening. Carl Lamson accompanied with fine discretion and judgment. The concert was under the local direction of the Ladies' Musical Club.

The Schubert Club recently gave a successful concert under the direction of R. Festyn Davies. The principal offerings of the chorus included Smart's Cantata, "King Rene's Daughter," a chorus from "Il Trovatore" and several Welsh anthems. The chorus has made fine progress during the year and deserves credit for the splendid results achieved. The soloist was Ethel Gorden, who gave a finished performance of the Strauss-Schütt "Kunstlerleben."

Dr. Bruce Gordon Kingsley gave an interesting talk on Italian opera from the time of Donizetti to the present day at his third lecture recital. The assisting artists were Mrs. H. C. Ogden, soprano; Glen Bartholomew, contralto; Theo Karl Johnston, tenor, and Walter F. Paull, baritone.

C. P.

Dr. Floyd S. Muckey

Lectures Tuesday Evening, March 24th, on
"COLOR" TERMS AS APPLIED
TO VOICE DESCRIPTION

Voice is sound or air-waves, appreciated only by the ear. Color is light or ether-waves, appreciated only by the eye. Air is a perception. Ether is a conception. Accurate description of the voice in terms of ether waves is as absurd as an attempt to describe color in tones of air-waves. It is as reasonable to describe a particular tint of green as "resonant" as to describe a particular quality of tone as "white" or "limpid." Knowledge of the voice requires the use of terms which describe air-waves and no others.

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CHORAL AND CLUB EVENTS SHOW SYRACUSE PROGRESS

University Chorus in Fine "Holy City"
Performance—Mme. Mulford Scores
as Emergency Soloist.

SYRACUSE, N. Y., March 16.—The Syracuse Art Club closed a successful season on March 10 with a song recital by Florence Mulford, who came at a moment's notice to substitute for Christine Miller, who was ill. Mme. Mulford was most cordially received and sang several encores. Her program displayed to fine advantage her beautiful *legato* style of singing. After the recital a director's meeting was held at which Harold L. Butler was unanimously re-elected president.

A splendid performance of "The Holy City" was recently given by the University chorus of one hundred voices, at the College of Fine Arts, under H. W. Lyman, conductor, to whom great praise is due. The able soloists were Agnes Purrington, soprano; Daisy Daniels, contralto; Harry Wisehoon, tenor; Ralph Stillwell, baritone.

On March 6 the morning musicals presented an interesting program for their guest recital before a large audience. Most of the assisting artists were not members of the Club. They were Harold L. Butler, baritone, who sang songs by Dr. William Berwald, accompanied by the composer; Conrad Becker, violinist, who played the Howard Brockway Sonata with Stella Walrath Moyer; Florence Debbold, contralto, who sang songs by Charles Wakefield Cadman, and Maud Clarke, harpist. The members of the club appearing on the program were Mrs. Hugh Tilroe, soprano; Goldie Andrews, pianist, and Ada Shinaman, pianist, who played the Rachmaninoff concerto in F Minor, accompanied by Adolf Frey.

The Salon Musical Club gave an interesting Italian program recently at the home of Mrs. Nottingham. Kathleen King spoke at length of Montemezzi's "L'amore dei Tre Re," and played excerpts from the score. Those participating in the program were Frances Forest, Edith Trost and Lydia Riddell, sopranos; Laurabelle Porter, contralto and Mrs. Skerritt, pianist.

L. V. K.



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PADEREWSKI PLAYS HIS OWN CONCERTO

A Memorable Performance with
 Boston Orchestra—Muck
 Plays American Music

Bureau of Musical America,
 No. 120 Boylston Street,
 Boston, March 15, 1914.

FEW events of the last fifteen years in Boston stand out in the memory as strongly as the appearance of Mr. Paderewski at the symphony concerts of March 13 and 14, when the distinguished pianist played his own Concerto in A Minor. Mr. Paderewski was in the very pink of technical condition. He was the composer-pianist, creating at the keyboard. His concerto, incidentally, deserves far more respect than can be accorded the majority of concertos written by pianists of the day. The work is of course a composition for the benefit of the virtuoso, yet the orchestral part is of prime importance.

It is true that Mr. Paderewski has been freely criticized of late for the things which critics have suddenly discovered about his playing, and which have been prevalent characteristics of his performances for many years. It is true that many musicians play in a more reasonable manner; but if anyone wished to discuss the justice or injustice of this man's reputation, he should have listened last Friday afternoon. I doubt whether any pianist since Rubinstein has given such a performance. The fire of Mr. Paderewski's bravura playing was only matched by his wonderful singing tone, and the herculean force with which he is capable of assaulting the keyboard was held in superb control. And in view of that performance, it is impossible to avoid commenting upon the personal magnetism of the man. This is a real fact. It is not a matter for hysterical inmates of seminaries; it is felt by men as well as by women.

Finally, there was Dr. Muck's accompaniment. Dr. Muck, too, was a virtuoso. He might have been playing his own concerto, and the rhythmic precision, the splendid, upbearing power of that orchestra, the manner in which the instruments lent their enhancing color to the solo part, were also accountable for much of the pleasure of the occasion.

Chadwick Symphony Played

There were other matters of interest at this concert. A curious fact was that the program consisted of three symphonic works, by living composers, all of whom were present. George W. Chadwick's Symphony in F Major, was awarded a prize in 1894 offered by the National Conservatory of Music in New York for the best symphony submitted by an American. This symphony headed the program and was followed by Rubin Goldmark's symphonic poem, "Samson," played from manuscript for the first time anywhere. Thus did a concert of insufferable length finally bring its reward in Mr. Paderewski's performance.

Mr. Chadwick's symphony, honestly written, following established symphonic procedure, and with a notable preponderance of major chords and harmless themes of a diatonic nature, naturally won a prize in 1894, and naturally was rather a bore, heard in 1914.

In 1900 and again in 1906, Mr. Goldmark's "Hiawatha," also a tone-poem after a mythical character, was performed here with success. Since that time Mr. Goldmark has matured as a composer, and he has been very serious and sincere in his portrayal in tones of the Dalila scandal of some years B. C. It would be a pleasure to say that Mr. Goldmark, the cousin of the Goldmark of the "Sakuntala" and other admirable overtures, had developed more eloquence and individuality since the time of his former success, but unfortunately, this cannot be said. One may well take off the hat to so able a musician, and one of such serious aims, but for myself, at least, this "Samson" was labored, lacking in emotional vitality and also in the matter of decided physiognomy and contrast of themes.

Flonzaley Concert

Another concert of the week which gave the greatest pleasure to musicians

and music-lovers was the final concert of the season by the Flonzaley Quartet. Few will forget the playing of Beethoven's Quartet in E Minor, or Mr. d'Archaubeau's playing of Bach's Cello Suite, unaccompanied, in C Major. Then, too, was heard Dvorak's late Quartet in C Major—a rather stringy quartet—heaven forgive the pun! This work of Dvorak's, while it has certain distinctive qualities, in that the composer gets away from his eternal folk-song, is rather laborious. The trouble was, that, once Dvorak left his folk-song, he was without anchor and on a lee shore. By birth, by nature, by musical heritage a peasant, a peasant he remained. The culture of the world was little to him. The ultra-individualized style of a Strauss, of a Nietzsche—what would that have meant to our humble Dvorak? When he wrote, then, as he felt, when he made no attempt at fine feathers, or sophisticated utterance, he gave the world vital and beautiful music. The C Major Quartet seems to be somewhat unnecessary.

But what shall be said in praise of Mr. d'Archaubeau's Bach playing? That was really delightful. There was no pose, there was no flourish, there was no ostentation parading in tones of the great I. No! Mr. d'Archaubeau took his cello to his knee, as though he had been alone with a few appreciative friends, and played the suite as informally as Bach meant it to be played. How lovingly he played this sweet old music! His tone is noble and big and warm. It is an ideal of a true cello tone. Then followed the profoundly affecting performance of Beethoven's Quartet. These gentlemen, are indeed high-priests of art!

OLIN DOWNES.

INDIANS AT PHOENIX CONCERT

Redfeather-Cadman Recital Produces the
 Acme of Fervor

PHOENIX, ARIZ., March 14.—Charles Wakefield Cadman and the accomplished Indian girl princess, Tsianina Redfeather, gave their celebrated Indian recital to the largest audience of the season at the Arizona School of Music, Mrs. Shirley Christy director, scoring a sensational success. Phoenix does not often have the pleasure of hearing two such artists, and recall after recall failed to satisfy the enthusiasm, which in volume has never been equalled in the musical life of Phoenix, although the city is made up largely of transplanted Easterners who have heard and know the best in art and music. Musicians and educators mingled with cultured Indians and cultured white men who had once fought Indians, and to those who know at least one side of Indian life Cadman proved to them that another side exists, and did so in an unusual and interesting manner. He proved himself a composer to be reckoned with and a distinguished accompanist. Princess Tsianina won all hearts by her magnetic personality and her lovely voice. The two artists leave for the coast tonight, where their tour begins.

Brooklyn Opera Interests Honolulu

To the Editor of MUSICAL AMERICA:
 Enclosed find two subscriptions for your splendid MUSICAL AMERICA from Honolulu, Hawaii.

I would like to ask if, in making your announcements of the Metropolitan Opera Company, you could include the names of the operas that are given at the Academy of Music in Brooklyn.

We are far, far away from New York out here, but many of us are much interested in all that is going on in Greater New York.

Sincerely,
 MRS. C. MONTAGUE COOKE, JR.
 Honolulu, Hawaii, March 3, 1914.

Young Men's Symphony in Its Twelfth Annual Concert

On March 22 the Young Men's Symphony Orchestra, which was founded by Alfred Seligman, and is now being conducted by Arnold Volpe, will give its twelfth annual concert at Terrace Garden, New York, the soloists being Ada Becker, pianist, and Jacob Rittenband, violinist.

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ST. PAUL CHORAL ART SOCIETY CONCERT

Jessica De Wolf, Soprano Soloist,
Carries Away Major Honors
of Ambitious Program

ST. PAUL, March 12.—The St. Paul Choral Art Society last night made its second appearance under the auspices of the Schubert Club in the People's Church. Leopold G. Bruenner, founder and director of the society, conducted. Jessica De Wolf, soprano, was the soloist. George H. Fairclough presided at the organ, Ina Grange at the piano. George Klass, violinist, completed the "cast." The audience of Schubert Club members and their guests was by far the largest ever assembled to hear the Choral Art Society.

The program began with Bach's Cantata, "God's Time Is Best," for chorus, with incidental solos. Adelaide Pierce, contralto, sang her part in this with good tone, intelligent appreciation and general effectiveness.

The work of the chorus was below its usual standard, especially in the Bach number. It reached the highest point in Loth's "Crucifixus," sung a capella. For Liszt's 137th Psalm the chorus of women was assisted by the soloist, Mrs. De Wolf, who, with Mr. Klass, established an artistic poise in keeping with Conductor Bruenner's reading. Mendelssohn's "Man is Mortal," and Moussorgsky's war song, "Joshua," completed the choral offerings.

To Jessica De Wolf went the major honors of the evening. Mastery of vocal technic, poetic conception and refinement of finish proclaimed the singer every bit



—Hubner Studio, St. Paul.

Jessica De Wolf, Soprano

an artist. Her group of songs included Handel's "Qual Sarsalletta," Hook's "The Voice of Love," Schumann's "Waldesgesprach," a folk-song, "Spinnerliedchen," and Liszt's "Die Lorelei," all admirably suited to the artist's equipment and delivered with unflinching good taste and effectiveness. F. L. C. B.

teenth centuries, performed by pupils of Mme. Pauline Verhoeven at the Metropolitan Ballet School (with the kind consent of Mr. Gatti-Casazza) and the present-day dances labeled with the blanket title of the "tango," which were danced by Mr. and Mrs. Vernon Castle.

If this program had been designed to contrast the ancient and modern dances to the disadvantage of the latter, it could not have done so more effectually. Mr. and Mrs. Castle have invested these new steps with the utmost refinement, but as exhibitions of grace *per se* their twentieth century "one-step" and "maxixe" could not compare with the old rhythms interpreted under Mme. Verhoeven's skillful guidance by the Misses Burns, Glover, Bishop, Danaher, Manville, Ogden, Roy and Sonteu. The children recognized this superior grace, and their favorites of the afternoon were the "Directoire" Gavotte, and the "Furlana." Victor Kolar conducted the Symphony Society Orchestra with incisive rhythm, and Walter Damrosch presided sympathetically over some purely orchestral expositions of the dance. K. S. C.

TRIBUTE FROM KAISER

Emperor Expresses His Grief at Death
of Putnam Griswold

BERLIN, March 14.—How deeply he was grieved by the recent death of Putnam Griswold, the American basso, has been expressed in heartfelt manner by the Kaiser. To an American dentist of Berlin, an intimate friend of Mr. Griswold, the Emperor telephoned his condolences.

"He was a fine artist, a magnificent singer, and it is a shame he died so young," said the Kaiser. "German art in America owes a lot to him. I am anxious that you should tell his wife that we shall not forget him."

It will be recalled that when Mr. Griswold sang in Berlin the Kaiser always delighted to honor him. Last year Mr. Griswold was singled out to appear at special "command" performances on the occasion of the marriage of the Princess Victoria Luise and later at the Kaiser's jubilee.

Singer Wins \$6,000 from Massenet's
Heirs in "Cléopâtre" Suit

PARIS, March 12.—Lucy Arbell, the prima donna, was awarded \$6,000 damages to-day in her suit against the heirs of Massenet, who allowed a singer other than herself to appear in the title rôle of "Cléopâtre." Miss Arbell asserted that it was provided in Massenet's will that she alone should sing this rôle. The court upheld this view and reserved to Miss Arbell the rights to further damages if either "Cléopâtre" or "Amadis" should be produced in Paris without her in the leading rôles.

The court placed the entire blame upon the composer's heirs, exonerating Raoul Gunsbourg, manager of the Monte Carlo Opera, who produced "Cléopâtre" there, and also the publisher of the opera and authors of the libretto from any guilt in the matter.

Berlin Landlord Loses Suit Against
American Music Teacher.

BERLIN, March 7.—Mrs. Grace Mackenzie Wood, an American music teacher of Berlin, has won a case against a landlord who sued her for making too much noise. Other tenants in the building in which Mrs. Wood had her studio objected to the piano playing and singing of her pupils. They conveyed this objection by blowing fog horns while the lessons were in progress. The landlord finally sued on the ground that the peace of the building was being systematically disturbed and carried the case unsuccessfully through three courts.

New York Season for Pavlowa

Anna Pavlowa, the Russian dancer, has arranged to play a two-weeks' engagement in New York at the Manhattan Opera House, beginning April 6. One of the novelties that she will produce is a gypsy ballet, "Amarilla."

Visiting Artists Participate in Two
Benefit Recitals in York, Pa.

YORK, PA., March 14.—Two benefit recitals in which visiting artists participated were held in York last week.

U. S. Kerr, basso-cantante, assisted by W. A. Burgemeister, pianist, interpreted a varied program in Christ Lutheran Chapel. In addition to a number of songs Mr. Kerr sang the "Pagliacci" prologue and the "Toreador" song from "Carmen."

Under the auspices of the Young Women's Christian Association, the vocal class of Camilla J. Steig, this city, assisted by the teacher, Mary S. Warfel, harpist, and John Warfel, violin, gave a program of much merit. W. H. R.

ANCIENT EGYPTIAN MUSIC

Curious Instruments Discovered in
Ruins of Temple of Sais

We have been excavating the ruins of the ancient Temple of Sais in Egypt for five months, writes Dr. Paul Schliemann in the Cincinnati *Courier*. Among many other interesting archeologic discoveries we have found a burial chamber of the musical celebrities of that era. It is located in the southwest corner of the imposing structure, which surpasses in its grandeur and architectonic skill the greatest cathedrals of to-day.

Here, in one of the catacombs, supposed to be from the time of the Third Dynasty, we found a huge casket of stone, and within it a collection of the most unusual musical instruments. It contained also a papyrus that has not been deciphered yet, but I am of the opinion that this is a peculiar kind of Egyptian musical writing, unknown to us. The hieroglyphic inscription on the sarcophagus says that the musical instruments belonged to the orchestra of the Temple of Sais, and were used for the crowning celebration of Pharaoh Amenemhat I.

A very strange custom prevailed in Egypt that every prima donna and ballerina was obliged to die at the moment of her greatest inspiration, unless she resigned as an artist and took another vocation. It therefore usually happened that great singers, dancers and musicians dropped dead while they received the greatest cheers and ovations from the audience.

The variety of discovered instruments of the old Egyptians proves that they had an orchestra of far larger scope than we do at present. We found not less than sixteen various instruments, some of which resemble our harps, violins, flutes and trumpets. But there are others which remain a mystery to the musicians of this age.

Missouri Club Gives Memorial Program
to Emil Liebling

SPRINGFIELD, Mo., March 7.—A memorial program to Emil Liebling, the late pianist and teacher of Chicago, was given on March 3 by the Springfield Musical Club, a number of the members of the organization being former pupils of Mr. Liebling. The program was made up of his own compositions and of various personal tributes, in connection with which the obituary articles concerning Mr. Liebling in *MUSICAL AMERICA* were read. Among those who participated in the program were Alice Biederlinden, Mrs. A. T. Dodd, Mrs. E. H. Kelley, Birdie Atwood, Aileen Bogardus, E. H. Kelley, Mrs. Kate Willis, Mrs. Agnes Dade Cowan and Nelle Ross.

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PRINCETON ORCHESTRAL VISIT

Undergraduate Organization Give Good
Program Under Conductor Beck

That American colleges need not lag behind American cities in invading New York with their orchestras was shown in the first public concert given in the metropolis by the Orphic Order of Princeton University, at the Hotel McAlpin, on March 16. The organization appeared with almost full symphonic equipment under the bâton of James M. Beck.

This undergraduate conductor attained surprisingly good results with his

forces in the Schubert "Unfinished" Symphony, the Tchaikowsky "Chanson sans Paroles," op. 2, No. 1, and the Adagietto from the first "Arlésienne" Suite. The latter gave a happy opportunity to the excellent string section of the orchestra, which might do creditable work in more ambitious organizations. Two numbers from the current Princeton Triangle Club play, "The Scar," a pantomime by Conductor Beck, and "The Land of the Moonlit Mountains," by A. L. Booth, were much applauded.

That the program might be concluded in a spirited manner, Ernest Carter, the composer, who is the graduate president of the order, had arranged an amusing "Devilution of the Dance," which the orchestra played with much zest. This included the following: "The Hutscheekutschee" (Early, midway and late Egyptian); Minuet from "Don Giovanni" (Showing the crude but earnest efforts of the XVIII Century); Waltz, "Blue Danube" (Illustrating the still primitive European civilization of the Victorian Age, about 1865 A. D.) and "That International Rag" (Representing the full flower of American civilization, 1914, A. D.).

There was a splendid vocal soloist, C. L. Heyniger, a football-playing basso, whose Gounod "Vulcan's Song" and Huhn's "Invictus" were so rousingly delivered that some operatic impresario will draft him if he "doesn't watch out." C. A. Vardell, pianist, showed such skill in the Chopin G Minor Ballade that an encore was demanded. K. S. C.

CHILDREN'S DANCE MATINEE

Ballet Pupils, Castles and Indian Girl in Young People's Program.

With the dance craze rampant in our midst, it was only natural that the "Evolution of the Dance" afternoon closing the series of Symphony Concerts for Young People should have drawn to New York's Carnegie Hall on March 14 perhaps the largest audience that this auditorium has held during the season. With all the seats occupied and the boxes overflowing, there was a mass of standees, such as found at the Metropolitan Opera on a Caruso night.

First in chronological order were the pantomime dances of the American Indian, and the various descriptive movements were tread by "Pe-ahm-e-sweet," or "Floating Cloud," a real daughter of the Chippewas. The other two parts of the program were devoted respectively to dances of the eighteenth and nine-

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MC CORMACK BREAKS HIPPODROME RECORD

Tenor Draws 300 More Hearers Than Big House Had Ever Before Held

"You're welcome back, John!" shouted an enthusiastic standee in the hush that preceded the first tones of John McCormack's opening Handel aria at the New York Hippodrome last Sunday night. This greeting was seconded by a big wave of applause, for the speaker had put into concrete expression the friendly feeling toward the famous tenor which the huge audience epitomized by its presence.

A more enveloping word than huge would have to be used to describe this gathering, for it was a record-breaker for the Hippodrome at the prices charged. The receipts were \$8,423, and there were 300 more persons in the auditorium than had ever been there at any previous performance. Every seat was occupied, even the seldom-used boxes at the side of the stage, some 500 were seated on the stage, and the balconies held standees up to the limit of the fire regulations. The house had been sold out for days in advance.

While the Irish Tenor was as genial as ever toward his audience, his especial attention was directed to the box where sat his dark-haired Irish wife, with her sister, Miss Foley, and a "colleen" in current theatricals, Laurette Taylor, the original *Peg o' My Heart*.

That God-given gift of song which is McCormack's heritage won the customary McCormack enthusiasm, which cannot be surpassed in the sincerity of its devotion. While the favorite McCormack songs brought forth bursts of applause as encores, the tenor's program was exceedingly diversified, with a noble delivery of an aria from Handel's "Jephtha," artistic presentations of the Schumann "Intermezzo" and Hübner's "J'ai pleuré en rêve," and a stirring "E lucevan le Stelle" from "Tosca." Another splendid

accomplishment was his "The Lord Is My Light," by Allitsen. As Mr. McCormack's program called for but four appearances, his triumph is shown by the enumeration of the following encores: "Who Knows?", "Mother Machree," "Molly Brannigan," "Mother o' Mine," "The Minstrel Boy," "I Hear You Calling Me," "La Donna e Mobile," "Macushla" and "Kathleen Mavourneen."

In this concert New York made the acquaintance of Vincent O'Brien, accompanist, "the man who discovered McCormack" and Donald McBeath, violinist, "discovered by McCormack." Musicianship was the work of Mr. O'Brien, and the rich tone of Mr. McBeath won an encore at each appearance. K. S. C.

RECITAL OF KNEISEL MEMBER

Hans Letz Reveals Convincing Violinistic Gifts in New York

Hans Letz, the second violinist of the Kneisel Quartet, gave a recital in the Little Theatre in New York on March 15, and there were but a few vacant seats. The program included the Brahms Sonata in A Major, Bach's Adagio and Fugue, Romanza by Joachim and Bruch's Scotch Fantasia.

Mr. Letz revealed a tone that was large and firm, a technical equipment that was admirable and interpretative power of a convincing order. His playing of the Scotch Fantasia was vivid and spirited. After this final number, the audience expressed its cumulative approval by recalling the violinist several times, but he steadfastly refused to grant an encore.

Brahms' "Zigeunerlieder" in Whiting's Quartet Concert.

One of New York's infrequent hearings of the Brahms vocal quartets is to be supplied by Arthur Whiting, with the assistance of the University Quartet, Mrs. Rabold, soprano; Anna Taylor Jones, contralto; William Wheeler, tenor; and Edmund Jahn, bass, in a concert on March 25, at Aeolian Hall. Besides the Brahms numbers, which include the "Zigeunerlieder," there will be given a cycle of old Scottish melodies, which have been arranged by Mr. Whiting.

ZACH ORCHESTRA IN A WAGNER PROGRAM

Admirable Performance by St. Louis Organization—Expected Soloist Absent

ST. LOUIS, March 14.—The cancellation of two engagements found the Symphony Orchestra without a soloist for its Wagner program. Margarete Matzenauer had been engaged for this pair of concerts but last Monday Manager Gaines received a wire cancelling the arrangement. He immediately set about to secure some other soloist and thought himself very fortunate in getting Johanna Gadschi. Then word came that Manager Gatti-Casazza could not spare her, so the concert went on without a soloist.

It was a distinct success for Mr. Zach and his men, and they gave the very difficult program a reading worthy of the best orchestra in the country. The concert opened with the overture to "The Flying Dutchman," followed by "A Faust Overture" and the overture and Bacchanale from "Tannhäuser." Assisting the orchestra was a chorus from the ranks of the Morning Choral Club, which sang the Venusberg music admirably. They were under the direction of Frederick Fischer, the assistant conductor of the orchestra.

The song of the Rhinedaughters from "Götterdämmerung" was next, and in it the good work of the wood-wind section was especially noticeable. Then came the Vorspiel and "Liebestod" from "Tristan und Isolde." Never has the orchestra shown a finer conception of a Wagnerian work than in this number. The "Siegfried" Idyl and "Kaisermarsch" brought the concert to a close. The audience was one of the most enthusiastic of the season, despite the absence of a soloist, and Mr. Zach received many recalls.

Directly after the concert, Charles A. Mangold, president of the Texas Sängerbund Festival Committee, of Dallas, engaged the orchestra for the four-day music festival to take place in Dallas

in May. This, next to the grand opera season, is the most important musical event in Texas.

Under the direction of Hattie Gooding, A. Foxton Ferguson, an authority on folk-lore and folk-song, gave a lecture recital at the Wednesday Club Auditorium last Tuesday night before a good-sized audience.

Frederick Converse, of Boston, who is writing the music for the Pageant and Masque commemorating the 150th anniversary of the founding of the city, spent four or five days here, departing last Monday for the East. He told the representative of MUSICAL AMERICA that he had finished the first act. H. W. C.

INTERESTING TRIO CONCERT

Mr. and Mrs. Alcock and Mme. Behr Heard in East Orange

EAST ORANGE, N. J., March 16.—Mr. and Mrs. Bechtel Alcock, tenor and contralto of New York, and Mme. Ella Backus-Behr, pianist, presented a program of unique interest at the Park Avenue Church Wednesday evening under the auspices of the Men's Club of Ampere. The three artists were warmly received, the duet singing especially being of noteworthy quality. The program follows:

1. Duet—"Morning Glow," Tchaikowsky; 2. Contralto—a. Morgen, Strauss; b. "Rings ist der Wald," c. "Darf des Falken," Dvorak; 3.—Tenor—a. "Wenn ich in deine Augen seh," Schumann; b. "Mit einem Gemalten Band," c. "Freudvoll und Leidvoll," Beethoven; 4. Piano—a. "Am Meer," Schubert-Liszt; b. "Romanza," Rubinstein; c. "Valse," Chopin; 5. Duet—"Two Tuscan Folk Songs," Caracciolo; 6. Contralto—a. "In a Rose Garden," Hildach; b. "Dancing on the Hilltops," c. "In the Meadow—What in the Meadow?" Homer; d. "Nydia's Love Song," Ella Backus-Behr; e. "Flower Rain," Loud; 7.—Tenor—a. "Sylvain," Sinding; b. "A Maid Sings Light," MacDowell; c. "Passing By," Purcell; d. "A Spirit Flower," Campbell-Tipton; 8. Duet—a. "Confidence," b. "The Ring," Dvorak.

Sixty-Two Return Engagements for Next Zoellner Season

The Zoellner Quartet is making a Lenten tour of the Eastern and Middle Western states. The Zoellners are booked solid in America up to June 3, and their 1914-1915 season will open in October. Already sixty-two return engagements have been booked for the coming season.



SCOTTI

as "IAGO" in "OTHELLO"

IN BOSTON

"No one can match Scotti for Finesse and Vivid Force in both Singing and Acting"

(Boston Journal, Feb. 28, 1914)

PRESS COMMENTS:

"An Example of Fine Tone Coloring"

The unforgettable features of the evening, however, were the consummate conducting of Mr. Weingartner and the sterling acting of Mr. Scotti. Mr. Scotti presented an Iago complete in almost every detail, which for subtlety and finesse was on a par with the great Iagos of the drama. He acted the part with power and expressiveness. In tone, facial expression and action he was eloquent as the changing malevolent emotions required utterance. There was in his portrayal the poise and authority born of long familiarity with the part and comprehensive insight into the spirit of Shakespeare, although his lines differ in no small degree from those of the Bard of Avon. His singing of the "credo" was an example of fine tone coloring. In the "Drinking Song" the descending chromatics were clearly sung and the intonation was flawless.

Mr. Scotti's acting last night will doubtless be marked as one of the most brilliant exhibitions of histrionic skill yet seen at the opera house.—*Boston Daily Advertiser*, Feb. 28, 1914.

One of The Present Masterpieces On The Lyric Stage

The one absolutely flawless feature of the performance was the impersonation of Iago by Antonio Scotti. No one can match Scotti for finesse and vivid force in both singing and acting. His Iago is a consummate portrayal—one of the present masterpieces on the lyric stage.—*The Boston Journal*, Feb. 28.

Scotti's Incomparable Iago

His Iago is as volatile, as elusive, as transitory and instant in its metamorphoses as the spirit of evil. The magic of a nimble, cunning brain, a sinister purpose, and of a body which

can fawn before a master or play the courtier to a woman—permeates this impersonation, and gives it the demonic cast in stride, in gesture, pose, and baleful or luring eyes that penetrates into the very heart of the character. Mr. Scotti can make the narrative of Cassio's dream the invidious, harassing breath of innuendo.—*The Boston Globe*, Feb. 28.

The Scenes with Cassio were Admirable
The scenes with Cassio were admirable, and in them Iago was appropriately the light and gallant soldier, a man of the world, the seeming friend. In the scenes with Othello, he masked his villainy, and was not too melodramatic before the audience.—*Boston Herald*, Feb. 28.

Was Extraordinary
Mr. Scotti was extraordinary in all the dialogues with Othello, in the narration of Cassio's dream and in the manner in which he al-

ways made his impersonation carry over the footlights.—*Boston Post*, Feb. 28.

Sings with Great Skill

Scotti, as the malevolent, the snaky Iago, conveys in sharp and vigorous strokes the most atrocious character in opera, and sings the inspired music of the part with great skill.—*The Boston American*, Feb. 28.

An Iago who masks his sinister spirit under a becoming gravity of worldly experience

Hear him in the singing-actor's tones and watch him in the singing-actor's pose and gesture and play of face—an Iago mentally capable of his craft; an Iago who masks his sinister spirit under a becoming gravity of worldly experience; an Iago of cool villainies turned hot by the swiftness and the sureness with which he accomplishes them.—*Boston Evening Transcript*, Feb. 28.

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Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, March 14, 1914.

COMPARATIVELY few persons, probably, are aware that in Philadelphia is owned one of the most notable musical libraries in existence, a collection of more than six thousand volumes bearing upon musical subjects, among them being many rare originals and some that could not be duplicated, all methodically arranged and neatly catalogued. The collection is in the home of Richard Warrington, in Westminster avenue, in West Philadelphia.

Mr. Warrington, who was born in England, has made the collecting of these books his hobby for fifty years, forty of which he has spent in this city. It was with much pride that he exhibited his wonderful library to the MUSICAL AMERICA representative a day or two ago, and gave an explanation of its contents and scope.

"To begin at the beginning," said Mr. Warrington, "I was only a boy when my attention was much taken with a book of tunes which was shown me. As I did not own the book, I borrowed it and busied myself copying out such tunes as I liked. This was more than fifty years ago, and that first step led me to investigations in the history of music which have now resulted in a collection of more than six thousand volumes and an enormous mass of manuscript literary material, which includes copies of accounts of interesting events in music and everything relating to it. Of course, at first I used the general histories of music, and followed out the lines of usual musical research, but I was soon landed where these were almost useless, and I gradually centered my researches in what I have called 'The Music of the Common People in Great Britain and America.' This is *terra incognita* to most musicians, and it is not too much to say that, outside of my library, no one can study the subject. My collection embraces ballads, songs, carols, psalm tunes, manners and customs, and contains copies from histories, diaries, travels, and, in fact, everything which throws the least light on the subject.

"The collection has been made with the definite purpose of having in one

place in the United States all that will illustrate the subject. You may go to large libraries and find some books of which perhaps I do not own a copy, although that contingency is every day getting less and less, inasmuch as I have adopted the plan of copying such as I do not possess. Such as I have not yet had time to copy are noted in my catalogues, with a mark showing where they are. In this way a student will rarely have to go beyond my library for information.

"To go from abstract to concrete, let us take the ballad question. It is announced that the government is about to collect ballads, yet a moment's thought will show that if the plan be carried out according to statements made public, only a small portion of the necessary work will be done. The work of Professor Child was most important, and his industry certainly was great, but he and his followers make several great mistakes, and these mistakes hinder the true student. First of all, we are told his collection is hardly likely to be added to. A statement like that does not savor of the attitude a student should maintain, and we all know that the unlikely frequently happens. Again, it is maintained that the true ballad is epic and narrative, and Child's collection consists of these to the exclusion of all others. I would submit, not only that these form but one class of ballads, but that they were for the most part sung to the people and not by the people. Again, the plan of Professor Child excluded the music, something like leaving *Hamlet* out of the play of that name; and neither he nor his followers seem to have any knowledge of music, prosody, rhythm, or any of the many matters which go to the make-up of ballads. Again, carols, songs, etc., are entirely ignored, yet I maintain that they belong to the ballad class as much as those chosen by Child.

Never Before Attempted

"Now, my collection," continued Mr. Warrington, "has brought to one point all that I have been able to secure for the illustration of the subject on the broadest grounds. This has not even been attempted by any person, or society, or library, and if my collection were dispersed such a one could never again be formed, and the literary world would lose the history of a most important phase of music and even customs.

"Since the publication of Dr. Julian's 'Dictionary of Hymnology' much attention has been paid to hymns, but unfortunately the historical side and the musical side have been almost entirely neglected. From the work of Dr. Julian it is impossible to study the history of hymnology, though it is but fair to acknowledge he made no attempt or pretention in that direction. The complaint on this score by a recent clerical lecturer on hymnology is not at all justified; and, besides, that lecturer (if he may be judged by one of his lectures just published) errs in the same direction, for the lecture in question is a dry-as-dust bibliography of hymn books, without the least attempt to show the *raison d'être* of those books. Evidently this lecturer fails to appreciate the fact that hymn books would have no existence unless the people wanted to sing. Here in my library are a number of books on hymnology, of which not one deals with the music; in fact, the writers seem to be without musical knowledge, and they ignore or are unaware of the real use and value of hymns.

"Now, as to songs and carols. Most of the books on these subjects have no musical or historical information, and the songs are discussed merely as literary ventures. Here are more than a dozen such books without any note that music was used. On the other hand, here are some books of music but without the words. Now, I claim that in all these matters, unless words, music and history are brought together, it is impossible to understand the subject properly, and I have labored for fifty years to accomplish this, with such a measure of success that those who have taken the trouble to examine my work express amazement, not only at the collection of books but at the fact that one man could cover so much ground so thoroughly."

Disposition of the Library

"Mr. Warrington," queried the MUSICAL AMERICA man, "now that you have spent so much time, and evidently a great deal of money, on this work, and the result is of such great importance, what is to become of it?"

"As I am advancing in years," replied the collector, "I much wish that my library could be secured for some institution, where I could continue at work on it for the rest of my life; and if I were spared for a few years the collection would be practically complete. Several libraries are trying to raise the necessary money for the purchase. For myself, I cannot help the thought that there are a number of wealthy men who, if properly approached, would gladly contribute the small sum necessary to secure it. The Commissioner of Education is so much impressed by its value that he writes that the bureau ought to own it, on account of its national value. But there is no money for the purpose. The same may be said of the Library of Congress."

ARTHUR L. TUBBS.

MUSICAL ART SHOWS ITS CHORAL POTENCY

Damrosch Chorus Gives Strong Program of Works, Ancient and Modern

With the second program of the Musical Art Society's season at Carnegie Hall, New York, on Tuesday evening, March 10, fresh reminder was given of the fact that these two concerts are among the city's finest musical events each year. Frank Damrosch has held high the standards of his picked chorus and has faithfully interpreted those choral masterpieces, ancient and modern, to which it is possible to do justice with a chorus of this size.

Again the audience was a brilliant one and one that has learned to appreciate the beauties of fine choral music. The old masters represented were Palestrina, by his superb "Laudate Dominum," Josquin de Prés by an "Ave, Verum Corpus," Sweelinck, an "O Sacrum Convivium" and Perti an "Adoramus Te," all these in the field of ecclesiastical music. The Bruckner "Ave Maria," heard at the Christmas concert, was again applauded as much as anything on the program. It is an extraordinarily beautiful composition. Would that his symphonies were like it!

There were also heard Cornelius's "Ich will dich lieben, meine Krone," Hasler's "Jungfrau, dein schön Gestalt," Gas-toldi's "Fahren wir froh," which was encored, Donato's "Chi la gagliarda," Granville Bantock's arrangement of the Scotch "O Can Ye Sew Cushions?" John E. West's "How Eloquent Are Eyes" and Brahms's Four Gypsy Songs, op. 112. The latter, set by the composer for mixed voices with piano accompaniment, had undergone a transformation at Mr. Damrosch's hands. Believing that in Carnegie Hall the piano would hardly balance with the choral tone, he arranged the piano part for small orchestra.

The orchestra, made up of members of the Symphony Society, performed between the two choral parts of the program a Mozart Divertimento in D Major. Six short movements, discursive in style and not particularly distinguished, show Mozart at the age of sixteen scarcely a composer of power. There is a certain charm in the slow movement, but as a whole the piece belongs to its composer's unimportant works. It was tastefully played. A. W. K.

Minneapolis Orchestra Visits Pittsburgh

PITTSBURGH, March 9.—An event of much interest here last week was the appearance of the Minneapolis Orchestra in concert at the Soldiers' Memorial Hall, under the direction of Emil Oberhoffer, assisted by Frances Ingram, contralto of the Chicago Opera Company. The audience, however, was not as large as was expected, but it did not lack in enthusiasm and appreciation. Mr. Oberhoffer's readings were extremely interesting, the favorite offerings including the "Carnaval Romaine," by Berlioz, two Sibelius numbers, "Finlandia" and "Valse Triste," and "Die Meistersinger" Prelude. The César Franck Symphony and Max Reger's "Ballet Suite" proved most entertaining offerings. Miss Ingram sang the familiar aria from "Samson and Delilah" with an aria from "Il Trovatore," and "Voce di donna" from "La Gioconda," with piano accompaniment. She has a voice of pleasing quality, and her work was a most enjoyable feature of the program.

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Carnegie Hall, Tuesday Afternoon, March 31

PROGRAMME

1. Pianoforte Solo—Prelude.....Cesar Franck
Mr. William Murdoch.
2. Songs (a) Wie bist du Meine Königin.....Brahms
(b) Standchen.....Brahms
(c) Madchen mit dem rothen Mundchen.....Franz
(d) Largo al Factotum (Il Barbiere di Siviglia).....Rossini
Mr. Kennerley Rumford.
3. Songs (a) O Don Fatale (Don Carlos).....Verdi
(b) L'Angelus (Old Bretagne air).....Arr. by Bourgault-Ducoudray
(c) Mein Madel.....Brahms
(d) Creation's Hymn.....Beethoven
Mme. Clara Butt.
4. Pianoforte Solos (a) Berceuse.....Chopin
(b) Nocturne F sharp major
(c) Valse E minor.....Chopin
Mr. William Murdoch.
5. Songs (a) All Thro' the Night (Old Welsh air).....Arr. by Arthur Somervell
(b) When Childher Plays.....Walford Davies
(c) Ballynure Ballad.....Arr. by Herbert Hughes
(d) Shepherd, See Thy Horse's Foaming Mane (Hungarian Folk Song).....
Mr. Kennerley Rumford.
6. Songs (a) Recit et Air de Lia (L'Enfant Prodigue).....Debussy
(b) Mandolin.....Debussy
(c) Johnnie.....Sir C. V. Stanford
(d) B for Barney (a fragment).....Belfast street song
(e) Women of Inver.....R. Loughborough
Mme. Clara Butt.
7. Pianoforte solos (a) La Fille aux Chevaux de lin.....Debussy
(b) La Cathédral engloutie.....Debussy
(c) Minstrels.....
Mr. William Murdoch.
8. Vocal Duet, "Au Claire de la Lune".....Mme. Butt and Mr. Rumford
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STRONG LONDON SYMPHONY CONCERTS

Queen's Hall and London Orchestras in Attractive Programs with Huberman and Lamond Soloists—A New Conductor from Frankfurt-on-Main—Piano Recitals by Egon Petri and Marguerite Melville—Organist Foils Disturbing Suffragettes—"Walküre" at Covent Garden

Bureau of Musical America,
36 Maiden Lane, Strand, W. C.,
London, March 6, 1914.

ON February 27 and 28 characteristically large Queen's Hall audiences were regaled with choice orchestral and solo music, in the one instance supplied by the London Symphony Orchestra, with the co-operation of the eminent violinist, Bronislaw Huberman, and in the other by the Queen's Hall Orchestra with the British pianist, Frederic Lamond, as solo performer.

Herr Huberman's reputation as a brilliant technician and finished musician is hardly less firmly established in this country than on the continent. As a Beethoven exponent he holds a distinctive position, and it was particularly gratifying to find that his first number on this program was the great composer's Violin Concerto. Herr Huberman's treatment of the work was a bril-

liant piece of technical display, of the glittering and scintillating kind that, flawlessly finished as it was, nevertheless left the hearer not deeply moved. Herr Huberman's style is unaffected, his bowing is strong and clean, and his tone clear and large, and yet withal he seemed to miss some of the poetry of the work, and failed in a measure to plumb its depths.

New Conductor Praised

The orchestra under Carl Schuricht, a new conductor from Frankfurt-on-Main, rendered valuable support, and, in the second item of the program, the Brahms Symphony in C Minor, the young newcomer was given an opportunity to show his worth, which he did convincingly, revealing a musicianly instinct and exercising an authoritative control of his forces. The concluding number was the Mendelssohn Concerto in E Minor in which the soloist again delighted the audience by brilliant playing.

The program of the second concert, which incidentally was the eighth of the deservedly popular Queen's Hall Orchestra services, was headed and footed by Russian music, for which Sir Henry J. Wood displays an undisguised predilection. His choice this time fell on Rimsky-Korsakoff's Suite "Scheherazade," which was played for the first time at these concerts, and Stravinsky's Orchestral Fantasia, "Fireworks," the repetition of which was in deference to general request, and the great interest it aroused at the initial performance two weeks before. The middle numbers of the program were the Brahms Symphony in C Minor and Liszt's Pianoforte Concerto in E Flat. There was a great deal to praise and very little to cavil at in the performance of the Symphony.

Frederic Lamond came in for a genuine ovation for his playing of the Liszt Concerto and had to concede an encore. His technic was always sure, his style sincere and unaffected and his power of restraint admirably employed.

The repetition of Stravinsky's pyrotechnical composition was a happy idea for the original and clever little work again afforded delight. A somewhat novel idea was conceived by the management in regard to this piece in inviting the leading fireworks expert of Europe, Arthur Brock to attend. His opinion of it is worth quoting: "It is unlike anything I ever heard," he said, "and it appealed to me greatly. There was less of the drum and trombone in it than I had expected, and it was wonderful how the composer got his effects by the use of violins and other instruments."

Egon Petri's Recital

Some interesting recitalists have been heard during the last week, among them the renowned pianist, Egon Petri, who again proved himself a master of his instrument. His strength and endurance are quite remarkable and the heavy program, consisting of Brahms's Variations on a Handel Theme, Liszt's B Minor Sonata, and two Beethoven Sonatas, seemed like child's play to him. In response to reiterated appeals he added as

a final number Beethoven's 32 Variations, of which he gave a masterly interpretation.

An all too fleeting visit was made to London by the American pianist, Marguerite Melville-Liszniewska, of Vienna, who gave a joint recital with the soprano, Mme. Siegfried Martini, at Bechstein Hall, on February 28. The massive Organ Prelude and Fugue of Bach-D'Albert, and the picturesque, though rather superficial Schumann work, "Scenes of Childhood," were played by Miss Melville in a manner that was wholly interesting and with marked individuality of expression. Her tonal quality was of great beauty and many of her dynamic effects were exquisitely effected. As a final number she played a group consisting of a Chopin Ballad, Cyril Scott's "Lotus Land," Max Reger's Humoresque and Moszkowski's Concert Etude in G Flat.

The assisting artist, Mme. Siegfried Martini, deservedly shared the evening's applause by her singing of Italian operatic arias, French chansons and groups of *lieder* by Brahms and Wolf. Her voice is of great clarity and sympathetic timbre and she sings with artistic understanding.

Of the half dozen or more Quartets without a visit from which the London season is not complete, that from Brussels is always welcome and its program invariably appreciated. In the three items of their concert on March 3, at Bechstein Hall, a Haydn, a Beethoven and a Borodin Quartet, the art of ensemble playing was superbly demonstrated.

The popular British singer, Plunket Greene, delighted a packed audience at Aeolian Hall last night with an unusually generous number of songs in which native composers received a bounteous share of attention, though French and German selections were likewise given in plenty. Mr. Greene's voice is not altogether even and tonally perfect, his style and interpretative qualities are models of excellence and his command of color and expression enables him to impart the right spirit to whatever he sings.

A few hours earlier in the same hall Mr. de Groot, the violinist and leader of the Sextet of the same name, gave a program of a lighter type. The performances of the Sextet, consisting of five strings and a piano, were spirited and agreeable. The music was of the salon order. M. de Groot gave two solo pieces with much charm and Grace La Rue, the American musical comedy actress, was heard in several songs by Elsa Maxwell. It was obvious that the austere atmosphere of the concert-platform was not exactly her element. The singing of the baritone, Armand Lecomte, was on a far higher level and his "Pagliacci" Prologue deserved the highest praise.

Disturbing Suffragettes Foiled

The great railwaymen's concert at Albert Hall on February 28, organized by the "men of the line" for the Railway Benevolent Institution and attended by the King and Queen and other members of the Royal Family, provided some thrills, one of which at least could hardly have been anticipated. The presence of the King appeared to several members of the Suffragette persuasion too good an opportunity to be lost, and, timing their action to the moment when complete silence reigned for the beginning

of the second part of the program, several of these adherents to the cause arose and began to hurl their complaints at the royal box. With splendid adroitness, the organist, H. L. Balfour, swiftly taking in the situation, let loose a flood of noise from the great organ, the disturbers were summarily ejected and the concert proceeded.

Some fine singing was done by a choir of 700 railwaymen with an orchestra of 180 musicians. Many well-known singers assisted as soloists, including Walter Kingsley, a former railwayman; Ruth Vincent, Mme. Kirkby-Lunn and Ben Davies. A feature was the performance of a cantata, appropriately styled "The Men on the Line," by Herbert Bath, for chorus and orchestra. The words were by W. J. Galloway, the conductor, and a director of the Great Eastern line. The piece is tuneful and clever and in a mixture of pathos and humor depicts the daily scenes and occurrences at a great railway station. Other numbers were the "Meistersinger" Overture and the overture "Finlandia"

"Walküre" at Covent Garden

In last Monday's performance at Covent Garden of "Die Walküre," an eleventh hour revision of the cast was made necessary by a serious accident that befell Mme. Morena, one of the principal sopranos. Melanie Kurt, the splendid Berlin artist, whose *Brünnhilde* so thrilled Covent Garden patrons, was obliged to undertake the part of *Sieglinde*, thus saving the situation, while Marta Wittkowska, the Polish singer, was enlisted for the rôle of *Brünnhilde*.

Considering that she has not sung the part for more than a year, and that the time for rehearsal, if there was any, must have been very short, Miss Wittkowska's performance was decidedly creditable. True she did not suggest much of the imperviousness of the warrior goddess in the second act and much of the part appeared beyond her range of voice, but she gathered her forces together very effectively in the third act and was far more convincing as *Wotan's* daughter pleading against her sentence.

Mme. Kurt was severely handicapped as *Sieglinde*. She did not seem to find in the rôle sufficient scope for her beautiful and voluminous voice. The singing of Jacques Urlus as *Sigmund*, as usual, was of a high order. Herr Knüpfer was a superbly grim *Hunding* and sang faultlessly, and Herr Kiess's *Wotan* would have been beyond criticism had he not chosen to speak rather than sing so much of his part. Herr Bodanzky conducted with his wonted authority, but more than once should have exercised restraint for the benefit of the singers.

The latest report of the Boston-London operatic venture in Paris, as related to MUSICAL AMERICA's representative by H. H. Higgins, of Covent Garden, is that the conductor, Panizza, has been engaged. Further, owing to difficulties experienced with the Société des Auteurs and the Opéra Comique, none of Puccini's works, except "Manon Lescaut," will be performed. During the season the new opera, "Francesca da Rimini," by Zandonai, libretto by Gabriele D'Annunzio, will be performed and two of the creators of rôles, Crimini, the tenor, and Cigada, the baritone, have been engaged by the syndicate.

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DALLAS HOSPITALITY FOR OPERA VISITORS

**Campanini Forces Fêted During
Their Second Gala Season
in Texas City**

DALLAS, Tex., March 9.—The Chicago Opera Company, with its army of artists under the leadership of the peerless Cleofonte Campanini, has just closed most successfully its second season of grand opera in this city. While it has not been successful from a financial standpoint, with about 20,000 tickets sold, it was an artistic triumph. There has been a small loss sustained by the guarantors, but new interest has been aroused. There were several disappointments. Hundreds had bought tickets to "Tosca" to see Mary Garden, but owing to illness she was unable to appear, and her place was ably filled by Alice Zepilli. Maggie Teyte, who was to sing *Mimi* in "La Bohème," was also ill and again Mme. Zepilli had an opportunity to score.

The first performance, on Wednesday evening, was "Rigoletto" with Giorgini, Ruffo, Florence Macbeth, Henri Scott and Margaret Keyes. Each of these artists received an ovation, but Florence Macbeth was a general favorite, and she was forced to repeat her "Caro Nome." The Quartet was also repeated. In the next performance, "Bohème," the principals being Campagnola, Federici, Polese, Huberdeau, Trevisan, Zepilli and Mabel Riegelman. Campagnola gave an effective delivery of "Rudolph's Narrative." Mme. Zepilli was a delightful *Mimi* and made a beautiful climax in the death scene. Miss Riegelman also shared in the honors as *Musetta*.

On Friday evening "Tosca" was the offering, with Mme. Zepilli, Bassi and Polese. Mme. Zepilli proved herself fully able to handle this exacting rôle, and Bassi and Polese also received generous applause and several recalls. Saturday afternoon found a much enjoyed production of "Cavalleria Rusticana,"

with Rosa Raisa, who, although quite young, gave evidence of great dramatic ability, Ruby Heyl, Giorgini, Federici and Louise Berat. The bill also included "Pagliacci," which has been heard here several times, but never with such a *Tonio*. Titta Ruffo acted, sang, and lived the part, and he was insistently forced to repeat the Prologue. This was the best production of the series. Jane Osborn Hannah was more than a pleasant surprise as *Nedda*, and Otto Marak was an excellent *Canio*.

"Aida" was presented as the last offering, with Carolina White, Julia Claussen, who was superb, Mr. Bassi, Mr. Scott, Polese and Huberdeau. A strong favorite was Julia Claussen, who sang and acted a most convincing *Amneris*. Henri Scott was also a decided favorite. Carolina White sang beautifully.

"Dixie" as Interlude

Too much praise cannot be accorded the orchestra under Signor Campanini for its excellent work at all times. As a compliment to the Dallas people Maestro Campanini interpolated several special overtures during the performances and played "Dixie," which brought forth a round of applause. A number of floral pieces were presented the artists.

The committee is already planning for next season, at which time it is hoped to have a full week's season. The officers of the Dallas Grand Opera Committee are as follows: Elmer L. Scott, president; Eli L. Sanger, vice-president; Edgar L. Flippen, secretary; Royal A. Ferris, treasurer; S. D. Hanley, assistant secretary.

As depicted amusingly by Cartoonist Knott, of the Dallas *Morning News*, the stay of the Campanini forces in Dallas was "one continuous reception." The Dallas Music Teachers' Association gave a reception to the principals of the company on the fourth floor of the Bush Temple, with a receiving line composed of the executive committee, David L. Ormesher, president; Harriett Bacon MacDonald, vice-president; Earle D. Behrends, secretary; Isabel Hutchinson, treasurer; Genevieve Erskine, chairman of entertainments; B. W. Gratigny, Mrs. D. S. Switzer, Mrs. Jules D. Roberts, J. A. John, Charles D. Hahn and Hans Kreissig.

Governor at Club's Reception

Another brilliant affair was the reception and luncheon to the principals by the Dallas Pen Women in the Palm Room at the Adolphus Hotel. Souvenirs of the luncheon were librettos of the operas presented here. The affair was closed with an informal address by Governor Colquitt.

The Dallas Press Club entertained on Thursday for Mabel Riegelman at its club rooms. Miss Riegelman contributed several numbers to a delightful program, and her singing elicited great applause. Harold C. Kellogg sang, and W. J. Fried played a violin solo, Mrs. Fried playing all accompaniments. Miss Riegelman is "nearly a Texan," having attended school in Amarillo, Texas, in the plains section.

E. D. B.

Final Goodson Recital on March 24.

Katharine Goodson, the English pianist, has chosen an interesting program for her farewell recital for this season in Carnegie Hall on Tuesday evening, March 24. Miss Goodson will play seven short Chopin pieces, a group by Brahms, the famous Beethoven Sonata in C Sharp Minor, and a group consisting of numbers by Grieg, Moskowski, Liszt, and Arthur Hinton, the pianist's husband.

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**His Symphony Approved in Los
Angeles Première—Operatic
Heralds Club Guests**

LOS ANGELES, Cal., March 9.—At the concert of the Los Angeles Symphony Orchestra, on Saturday night, the novelty was the first performance in America of a symphony by the conductor of the orchestra, Adolf Tandler. In this work Mr. Tandler shows much facility in the technic of orchestral writing, as well as in melodic construction and de-



Adolf Tandler, Conductor, Los Angeles Symphony

velopment. There is one short theme which acts as the motto for nearly the whole work, saving the second movement, where the theme is the side-theme offered in the first movement. The main theme is used in crab-canon style in the last movement, given backward in counterpoint against the direct statement.

The work is rather long and possibly could be improved by condensation, but it shows much fertility of invention and strong constructive powers. It was played in Vienna and Frankfort twelve years ago. At this Los Angeles performance the composer-conductor was presented with a loving cup by the members of the orchestra. Mr. Tandler took this position at a time and under conditions which would appal most men.

He reconstructed the orchestra and put it through a long series of careful rehearsals, which scared some of his financial supporters, but the result is a real orchestra, playing with virility under his magnetic control. Among the other numbers the "Caucasian Sketches," by Ippolitow Ivanow, were most successful.

At the March dinner of the Gamut Club the list of guests included Willa Holt Wakefield, Harold Gleason, pianist; Fred McPherson, baritone; Miss Dasset, elocutionist; Mrs. Charles Bradley, contralto; Lillian Smith, pianist, and Benjamin Schoville, reader. Max Hirsch and Howard Shelley, of the advance forces of the Chicago Opera Company, presented their attraction in a humorous way, and addresses were made by Will Wing, Seward Simons and L. E. Behymer. The best numbers of the evening, from a musical point of view, were the piano solos of Miss Smith, who played a Chopin waltz and the Liszt "Liebestraume," and a movement of the MacDowell "Tragic" sonata played by Mr. Gleason.

John D. Beall, recently of Rochester, N. Y., presented himself as composer at a recital given at the Ebell Club House last Thursday night. This was in a melodious operetta called "The Gypsy Bride." The solo parts were taken by Mrs. J. D. Beall, soprano; Miss Hazard, contralto; Leon Eckles, tenor, and George Willey, bass.

At the monthly meeting of the Music Teachers' Association of Southern California the musical part of the program was a recital by Lillian Smith, recently a student with Leschetizky. Miss Smith again made good her title to a place in the front rank of California pianists. She also was heard with the Lebegott Orchestra two days later, where she had a larger opportunity and in which she gave a good account of herself in larger works.

W. F. G.

First Hearing of New Danish Work in Tollefsen-Buckhout Recital.

At the concert to be given at Aeolian Hall, New York, on March 21, by the Tollefsen Trio and Marie Buckhout, soprano, the trio will give the first American performance of a new work by Victor Bendix, a modern Danish composer. Besides this novelty, the "Dumky" Trio of Dvorak will be given, and Mr. and Mrs. Tollefsen will play two movements from the suite by Gottlieb-Noren. Another feature of the program will be a group of songs by Mme. Buckhout, each one of which was dedicated to Mme. Buckhout by its respective composer. It consists of songs by John Cushing, Marion Bauer, Carl H. Tollefsen, Oley Speaks, and Mary Helen Brown.

Herma Menth to Be Her Own Manager

In future Herma Menth, the young Austrian pianist, will not be under any management, but will conduct her own bookings. She has just been engaged to appear in joint recital with Vera Barstow in Canton, O., on March 31. Miss Menth will go abroad in the spring and may spend next season concertizing there.

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PROVIDENCE SYMPHONY MAKES ARTISTIC ADVANCE

Fairman Orchestra in Better Form at Second Concert—Wilhelm Bachaus in Successful Début.

PROVIDENCE, R. I., March 16.—The Providence Symphony Orchestra gave the second concert of its series in Memorial Hall, on March 11, and great improvement was shown over the preceding one. Schumann's "Abendlied" (for String Orchestra) was the best interpreted work of the evening. The Suite, "Scènes Pittoresques," of Massenet, was excellently done and the Overture "Ruy Blas" by Mendelssohn, brought them much applause.

The soloist was Geneva Holmes Jefferts, soprano, and a pupil of Harriot Eudora Baruns. The "Air de Salome" from Massenet's "Hérodiade" was her offering and she sang it unusually well. The audience showed its appreciation of her work by recalling her several times. Conductor Fairman deserves credit for the efficient manner in which he held his men together, and for the excellent effects obtained.

Wilhelm Bachaus made his initial bow here on March 12, playing to a large and enthusiastic audience under the auspices of the Chaminade Club. The pianist's lovely singing-tone and brilliant technic were excellently displayed in a Chopin group, while he was equally pleasing in the C Minor Prelude of Rachmaninoff and some Liszt pieces. At the close of a long program Mr. Bachaus kindly added one of his own transcriptions.

Edith Martin, harpist, assisted by Walter Loud, violinist; W. Dale, flautist, and Frank Luker, pianist, gave a concert on March 6. Miss Martin also sang several songs. Mr. Luker served very acceptably at the piano. G. F. H.

As a result of the efforts of Albert M. Steinert, of the M. Steinert & Sons Company, the Flonzaley Quartet was heard here on March 10, the occasion being the first concert in the second Steinert series. Messrs. Betti, Pochon and d'Archambeau played Jean Marie Leclair's "Sonata a tre" with perfection of ensemble. The Schoenberg quartet, which has been so

widely discussed and heard by a few Providence music lovers in Boston recently, was originally planned to be played here, but the local management preferred Dvorak's Quartet in C Major which, with the Beethoven Quartet in G Minor, made up the program. The playing of noted artists in these numbers was uniformly excellent. G. F. H.

PIANO PIECE FOR ONE FINGER

Mark Andrews Plays This Novelty at Montclair Concert

MONTCLAIR, N. J., March 10.—One of the most enjoyable of the series of people's concerts took place last night under the auspices of the Deutscher Verein von Montclair. To take the place of Beatrice Bowman, called away the last moment to her sick mother's bedside, there was Mrs. Louis Comstock, soprano of Montclair, who was an admirable substitute, singing some Brahms songs and others. Thomas Ball Couper, Montclair, violinist, a pupil of Sevcik, played two groups of violin pieces exquisitely. Mrs. C. Ernest Parker added some aesthetic dancing.

Mark Andrews acted in three capacities, that of piano soloist, accompanist and composer. He introduced a novelty in the form of a piano composition played entirely with only one finger, which proved a pretty and decidedly clever piece of writing. It is not only a "stunt," but serves as a useful pedal study in maintaining the "organ point" harmonies along with a singing melody—all with one finger.

W. F. U.

THE FIRST AMERICAN ORCHESTRA

[Louis C. Elson in The Etude]

MANY of the pioneers of American music were of foreign birth, as already intimated, yet some of them lived so long in America, and became so thoroughly identified with American music that they may almost be regarded as natives of this country. Perhaps the most important of these semi-Americans was Gottlieb Graupner, who founded the first permanent American orchestra.

Gottlieb Graupner was a Hanoverian by birth, and was for a time the oboist in a regiment in that little German kingdom. He seems to have been a rolling stone, and migrated to London, where he was a member of the large orchestra which Manager Salomon gathered together to play the new symphonies of Haydn, in 1791 and 1794. Soon after this he crossed the ocean and tried to settle in Prince Edward's Island, but found the musical field so unpromising there that he soon set out for Charleston, S. C., where there was considerable musical activity in the early days. Here he married a vocalist.

Together with his young wife he made a new start in Boston, where there were then about six professional musicians. The rest of his life was passed in Bos-

KANSAS CITY WELCOMES NEW STRING QUARTET

Neglect of Chamber Music Remedied by Talented Local Musicians—Mme. Carreño Acclaimed

KANSAS CITY, Mo., March 7.—A new string quartet of local musicians made its début on Thursday evening in All Souls' Church and played to a capacity audience. The members are Margaret Fowler Forbes and Phoebe Brooks, violins; Rudolf Weber, viola, and Henry Matthiassen, 'cello. Mrs. Forbes is a pupil of Eugen Ysaye and a most talented musician. Chamber music has been neglected heretofore in local musical activities and this quartet was given a hearty reception. The program included the Mozart Quartet in G Major, a canzonetta from Mendelssohn's "Song Without Words, op. 12, and the Schumann Piano Quintet E Flat Major, in which Helen Fowler played the piano. Their playing is surprisingly well balanced even for such a young organization the Schumann number being given an especially interesting reading.

George Deane, tenor, gave one of his interesting pupils' recitals on Thursday evening. Mr. Deane has organized an Oratorio Society which bids fair to accomplish fine results.

When Mme. Teresa Carreño came upon the stage of the Shubert Theater on Tuesday afternoon to play Tchaikowsky's B Flat Minor Concerto with the

Kansas City Symphony Orchestra she was greeted with a splendid fanfare by the brasses of the orchestra, which, together with the tumultuous applause of the audience, was a most impressive reception. At the close of the concerto Mme. Carreño was recalled to the platform a half dozen times in response to the insistent applause of her hearers. She even surpassed herself in her masterly playing, which was marked with its usual virility, intelligence and delicate shading.

Carl Busch, with his company of musicians, gave her splendid support. Mme. Carreño also played the Schubert Impromptu, Op. 90, and the Schubert-Tausig "March Militaire," after which she played three encores.

Schumann's Symphony No. 1 in B Flat Major was given a comprehensive reading and fairly sparkled with the spirit of happiness. Other orchestral numbers were the Vorspiel to "Lohengrin" and a Roumanian Rhapsody, op. 11, No. 1, by Enesco. M. R. M.

SARAGUROWITSCH WELCOMED

'Cellist Wins Ovation as Soloist with Wiske Paterson Orchestra.

PATERSON, N. J., March 12.—Sara Gurowitsch, the gifted 'cellist, was a favorite soloist in last evening's concert of the Paterson Symphony Orchestra, C. Mortimer Wiske, conductor.

Miss Gurowitsch made a fine impression in the Goltermann A Minor Concerto, accompanied by the orchestra. In it she displayed notable mastery of her instrument, the *Andante*, played with warmth of expression, winning her an ovation. Later with piano accompaniment she played with similar success a Melody from Gluck's "Orfeo" and Popper's Polonaise.

The orchestra was heard acceptably in the Overture to Flotow's "Rübezahl," Haydn's Symphony, No. 11, the Ballet Music from Massenet's "Le Cid," two short Hofmann pieces and the Scherzo and Wedding March from Mendelssohn's "Midsummer Night's Dream."

Mamie Adel Hays, soprano, was well received in the "Charmant Oiseau" from Felicien David's "Perle du Bresil," Brahms's "Vergebliches Ständchen," Sinding's "Sylvain" and Hallet Gilbert's "Minuet—La Phyllis."

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Mr. Albert Lindquest, Swedish-American Tenor

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Mr. Albert Borroff, Bass-cantante

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BIG MIDWINTER CONCERTS IN NEW FORT WORTH AUDITORIUM

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Paderewski, Tetrassini and
Maud Powell

FORT WORTH, TEX., March 6.—The problem of furnishing a hall of adequate seating capacity for concerts and other big events has been solved by the Fort Worth Chamber of Commerce, which has supplied the city's need with an auditorium seating 3,000. The building is a handsome structure, 100 by 100 feet and three stories in height. This first event in the new auditorium was the recital of Paderewski under the local management of T. H. Wear, the genial manager of the Field-Lippman Piano Stores. The city patronized royally his midwinter artist course, and this in spite of the fact that the course came between the numbers of another series of concerts. The course comprised Paderewski, Maud Powell and Tetrassini. Financially there was no profit for this public-spirited man, as the season tickets had been made low enough to be in reach of all. Mr. Wear has also been instrumental in bringing the New York Symphony Orchestra here once and the Russian Symphony twice. Paderewski was recalled repeatedly during the program, and finally responded to four insistent encores at the close. This is the climax of Fort Worth musical events, as evinced by the presence of the largest audience ever responding to musical announcement in this city.

Mme. Powell was a super success. Her playing was vivid and dramatic. The audience hung upon her mellow tones and eagerly sent recall after recall. A pleasant incident in her dazzling program was the substitution of the "Aria" by Carl Venth for another number. Mr. Venth, now a resident of Fort Worth, is an old-time friend of Mme. Powell. A reception was given for her at the close



T. H. Wear, Fort Worth, Local
Manager

of the concert by the Associated Music Teachers.

The concert by Tetrassini closed the course. She only appeared on the program three times. The audience wanted more of Tetrassini, although the other performers were delightful, especially the remarkable playing of Yves Nat. The Music Teachers' Club also gave Tetrassini a reception on the Saturday evening before her concert. On the day following she visited Polytechnic College, Texas Christian University and Our Lady of Victory Academy. At the last-named she made a notable exception to a resolution she has maintained for years, never to sing off the concert platform. She graciously sang for the sisters of the Academy, who were not allowed to attend her concert.

L. M. S.

War Veterans Join in Mme. Lund's Songs at Dayton Soldiers' Home

DAYTON, O., March 7.—Mme. Charlotte Lund gave a unique concert here this afternoon when she sang a program of old songs for the veterans of the Soldiers' Home. The beautiful Memorial Hall of the home was crowded. Mme. Lund talked to her hearers in a delightful way and asked them to sing in the chorus of some of the songs which they knew. This they did with a will, many with tears streaming from their eyes. The fair singer aroused them to a high pitch of enthusiasm, and when she sang "The Battle Cry of Freedom," "Nellie Gray" and "Tramp, Tramp, Tramp, the Boys Are Marching" her audience arose and sang fervently, giving her an ovation which was not only inspiring but touching in the extreme, and Mme. Lund could hardly control her own emotions. Tears came to her eyes as she said goodbye to them at the finale, and they waved hats and handkerchiefs to the singer in farewell as she entered her motor car after the concert. Blanche Marot, presi-

dent of the Mozart Club, who is also a daughter of a soldier, played the accompaniments for Mme. Lund.

"SCHERZO."

New Schumann Club to Make Initial Bow on April 24

The Schumann Club, Percy Rector Stephens, conductor, will give a concert at the Waldorf-Astoria on the evening of April 24, when Mr. Stephens will present his newly organized chorus for the first time to the public. Reinald Werrenrath, the eminent baritone, will be the soloist.

Paderewski Enchants Record Audience in Ann Arbor, Mich.

ANN ARBOR, MICH., March 6.—On Monday night Paderewski appeared before the largest audience ever assembled in Hill Auditorium. His program was a varied one and the great pianist was equally at home with Beethoven, Bach, Schumann and Liszt. His playing of Bach was wonderful and he gave the E

Flat Sonata of Beethoven as it has never before been played in this city, revealing its spirit most beautifully. The great audience was enchanted and Paderewski added five extra numbers to his program. The pianist looked far from well.

A noteworthy faculty concert was given on Thursday evening by members of the faculty of the University School of Music. Albert Lockwood offered two groups of piano solos, R. P. Hall played two cello compositions and William Howland sang a group of songs. I. R. W.

ANNUAL HEGIRA BEGINS

Distinguished Musicians Sail for Europe
on the "Kaiserin."

Sailing for Europe on the *Kaiserin Auguste Victoria* on March 12 was a distinguished musical company, the vanguard in the annual Spring hegira. Frank Damrosch, head of the Institute of Musical Art of New York, sailed for a visit to the leading European musical conservatories, which he wishes to inspect while they are in session. Blair Fairchild, the American composer, and Mrs. Fairchild were also passengers. They are returning to Paris after a stay of a few weeks in this country during which Mr. Fairchild heard a number of his compositions performed in a New York concert.

Maggie Teyte, the prima donna, and her husband, Dr. Eugene Plumon, were on the same boat. Miss Teyte is to rest in England a few weeks before entering upon a long list of concert and operatic engagements in Europe. She will return to America next January.

Another prima donna on the *Kaiserin* was Mme. Elizabeth Boehm van Endert, who is returning to Berlin after her tour as soloist with the Boston Symphony Orchestra. Mme. Cornelia Rider-Possart, the pianist, sailed after a successful season here, and another distinguished American pianist, Ernest Schelling, returned to Europe after a few weeks' stay during which he appeared in concert in Boston.

Elman's Second Chicago Recital

CHICAGO, March 9.—Saint-Saëns's Concerto in D Minor was the most effective instrument for the exhibition of all the commendable qualities of Mischa Elman, the Russian violinist, at his second recital this season, given yesterday afternoon at the Studebaker Theater. He attracted an audience of good size. His program comprised, besides the above mentioned number, the Vivaldi Concerto, the Mozart Sonata in B Flat for piano and violin, the Beethoven Romance in G, "Souvenir de Moscou" by Wieniawski, and shorter pieces by Paganini-Vogrich, Gluck and Brahms-Joachim. In all these Mr. Elman displayed his warm tone, his clear and brilliant technic, his rhythmic certainty and the expression of such emotional moods as are the natural attributes of the Slav temperament. Percy Kahn made much of the piano accompaniments, as well as of the piano part to the Mozart Sonata. M. R.

BOSTON OPERA SINGERS IN BENEFIT FOR SCHOOL

Weingartner, Maria Gay, Dangès, Ludikar and Evelyn Scotney Help to
Furnish New Building.

BOSTON, March 14.—Maria Gay was the heroine of the big operatic concert Tuesday afternoon in Jordan Hall for the benefit of the South End Music School.

Mme. Weingartner had been announced to sing, accompanied by her distinguished husband, Felix von Weingartner, but, after the audience had gathered, Director Russell came out to announce that she was ill in bed with a severe cold, but that Mme. Gay had most graciously consented to sing and that furthermore she would have the distinction of being the only singer ever accompanied by Herr von Weingartner with the exception of his wife.

Mme. Gay sang two songs and so won her audience by her inimitable singing of her encore, a Spanish Folk Song, that she was obliged to give it once more. Mme. Gay made her first appeal to a Parisian public by her extraordinary singing of her native folk songs, and it is observed with pleasure that she has not forgotten how to do them.

M. Dangès, who is the possessor of a really beautiful baritone voice, sang the "Vision Fugitive" from "Hérodias."

Mr. Ludikar, the Bohemian basso, who has met with such universal popularity in this, his first American season, sang three Bohemian Folk Songs, the remarkable Boze Mucj, Vorak's setting of the Moravian Folk-poem "My God, My Father, Thou Didst Sadden Me," and two Czech melodies.

Three English songs were the choice of Evelyn Scotney: Ronald's "Down in the Forest," Lehman's "The Swing" and Brewer's "Fairy Pipers." She also sang "Les Oiseaux," by Georges Hüe, as an encore. Her clear diction gave evident pleasure.

Mlle. Galli, the little artist who dances with her heart as well as her feet, gave two numbers which the public made heroic but unsuccessful attempts to have repeated.

Charles Strong was an admirable accompanist.

The value of music as a social force is the principle upon which the South End Music School was founded four years ago. Its growth has been steady and healthy in every way and the success which justified the purchase last month of a new building and grounds would seem to indicate that it is here as a permanent factor in the life of the city.

The furnishing and improvement of the new property is the vital necessity which was in part answered by Tuesday's concerts. LOUISE LLEWELLYN.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

JOHN ALDEN CARPENTER has again shown his understanding of what poetic thought really is by setting to music some of the remarkable poems in the "Gitanjali" of Rabindranath Tagore.

These are issued in a volume by G. Schirmer* and make an engaging addition to American song literature. Last year, when Mr. Carpenter's songs first came to public notice, they were recognized as the expression of a sensitive, impressionistic æsthete, whose musical vocabulary contained much made familiar in recent years by musicians of modern France. Fortunately he has always chosen poems to which this kind of musical expression has been, in a measure, suitable. But in a year his art has ripened. In the "Gitanjali" he speaks a language more definite. "When I Bring to You Colour'd Toys" is developed on a figure of much melodic charm. "On the Day When Death Will Knock at Thy Door," "The Sleep That Flits on Baby's Eyes," "I am Like a Remnant of a Cloud of Autumn," "On the Seashore of Endless Worlds" and "Light, My Light" are the others, and they are all worthy of careful examination by recital singers.

Mr. Carpenter has sounded the note of intense sadness in "On the Day" with comparatively simple means. Harmonically this song stands apart from the others, the scheme being more conventional, yet interesting throughout. There is an unusual loveliness in "The Sleep That Flits," which Julia Culp sang at her last Carnegie Hall recital with great success. If the composer of these songs continues along present lines his name is bound to be highly esteemed. To be sure, his harmonic sense is still as ultra-modern as his earlier songs revealed last year, but to it one finds added a firmer and more certain touch and a command of his materials which his writing a year ago did not evince.

In the matter of writing for the voice it is perhaps more difficult to praise him. He writes freely, quite as he feels; rarely with the whims and fancies of singers in mind. Yet it would seem that those singers who find his music to their liking—and they will be found among the serious recitalists of this country—must take the trouble to make smooth those places

*"Gitanjali (Song-Offerings)." Six Songs for a Solo Voice with Piano Accompaniment. By John Alden Carpenter. Published by G. Schirmer, New York and London. Price \$1.25 net.

which his writing has left in a more or less unvoiced condition. For example, the opening of "Light, My Light," with sustained six and seven measures on one note, is difficult, even though the tempo is *Presto giocoso*. It will require a skilful singer to do it well.

All in all the volume is, however, very notable and should be highly valued. It is representative of the serious work which the younger American composers are doing and typical of American individual thought in the realm of the art-song. That an American should be the first to set to music the poems of Tagore, whose poems must be recognized as among the finest examples in the literature of to-day, speaks well for the culture of our native musicians. Only a musician who has a true appreciation of the æsthetic could find musical expression for these poems.

"TROIS MÉLODIES," for a low voice, with piano accompaniment, by George E. Shea, an American vocal teacher living in Paris, are issued by Georges Parmentier, Paris.†

These songs are "Soir de Décembre," "Malgré toi" and "Printemps." Mr. Shea has not accomplished anything epoch-making in any of them, yet they are tastefully conceived. "Soir de Décembre" has atmosphere, and there is a melodic richness in the "Malgré Toi" that should make it much liked. Vocally all three are effective. It is interesting to note the distinct French character of all three of the songs, which goes to show how an American, living in a foreign country for a number of years, reflects the nature of that land's musical expression in his creative work.

The poems are French ones by Jeanne D'Azcona.

BREITKOPF & HÄRTEL, New York, publish a cycle of nine songs entitled "The Rose," by Charles Frederick Carlson,‡ which has the distinction of being the most uninteresting set of songs that has come to hand in a twelvemonth. There is an undeniable musicianly quality in the way the songs are put on

†"Trois Mélodies." "Soir de Décembre," "Malgré Toi," "Printemps." Three Songs for a Low Voice with Piano Accompaniment. By George E. Shea. Published by G. Parmentier, Paris. Price Fr. 2 net each.

‡"The Rose." A Cycle of Nine Songs for a Medium Voice with Piano Accompaniment. By Charles Frederick Carlson. Published by Breitkopf & Härtel, New York.

paper, but there is not an engaging musical idea to be found in them.

The publication is no credit to this house, the New York branch of one of Europe's most distinguished firms. The firm of Breitkopf & Härtel, New York, sells hundreds of dollars' worth of music to our leading orchestras annually. It is the Breitkopf & Härtel edition of the classic and romantic symphonies which is the authoritative one and which symphony orchestras, large and small, must have in their library. When it is recognized that this house, making big profits each year on American dollars, does nothing to further the cause of American composition, accepts no manuscripts on royalty or outright arrangements, but publishes music by anybody, if that person is willing to stand the expense of publication (engraving of plates, printing, etc.), the issuance of such a cycle of songs is easily understood. A. W. K.

"SIX PASTELS" by Eugene Wyatt are among the latest publications of the Boston Music Company.¶ "Easy Pieces for the Piano" is the sub-title, and besides being simple they are melodically interesting and gratifying rhythmically. The little book, which is attractively bound, contains "Sunbeams Waltz," for the left hand; a Romance, "Here We Come" (a march); "Prayer of the Pilgrims," "Martha Washington" (Gavotte), and "The Trapeze," a Humoresque. All appear to be well written. They will hardly demand a technic developed beyond Grade I.

FROM the press of the Oliver Ditson Company comes Frederick Williams's "Thirty Exercises for the Development of the Hand and Finger Muscles."§ They are intended to strengthen these muscles in the shortest possible time and are so arranged that every muscle of the hand will be brought into action. Special work is given to the fourth and fifth fingers in order to equalize the muscular action of hand and fingers. Inasmuch as they are concise and logically set forth they will undoubtedly prove valuable to pupils anxious to develop hands and fingers in a rational manner. B. R.

¶"Six Pastels." For the Piano. By Eugene Wyatt. Published by the Boston Music Company, Boston, Mass. Price, 60 cents net.

§"Thirty Exercises for the Development of the Hand and Finger Muscles." For the Piano. By Frederick Williams, Opus 80. Published by the Oliver Ditson Company, Boston, Mass. Price \$1.00 net.

BENJAMIN LAMBORD, conductor of the Modern Music Society, has published his "Clytie" for soprano voice with piano accompaniment and his "Verses from 'Omar,'" for chorus of mixed voices.**

"Clytie" is a setting of a French poem by André Chénier. Mr. Lambord has a certain amount of imagination, and it cannot be said that he has not in a sense realized the meaning of his poem. But his conception of what the voice can do effectively is grotesque. This song is all that is unvoiced. It is the kind of writing for the voice that is affected by a number of the younger men in America to-day who wish to be unconventional.

The present writer heard "Clytie" performed with orchestra when Maggie Teyte (to whom the piece is inscribed) carried the voice part as well as she could. It was quite ineffective, so that the piano reduction is not to be blamed. As a song "Clytie" fails of its purpose. Mr. Lambord might advantageously make it over into something else, for it is interesting from a harmonic standpoint.

Of his setting of Omar's lines better things may be recorded. The passage "When you and I behind the Veil are past" has been finely set. There is atmosphere in it and a beautiful weave in the part writing, which is admirably unconventional. If the *à capella* A major portion, *Andante molto sostenuto* is a bit anthem-like it is pardonable, as it is effective and makes a good contrast.

A. DURAND & FILS issue the miniature orchestral score of Claude Debussy's "Jeux."†† "Jeux," it will be remembered, is the tennis-game ballet by Nijinsky, the famous dancer, for which Debussy wrote the music last year. At the time of the publication of the piano reduction it was discussed at length in these columns.

Accordingly little remains to be said other than that the orchestral writing in this "Jeux" music is in M. Debussy's remarkable vein. It abounds in ethereal effects, unusual combinations and tints and shades innumerable. It would be decidedly fitting to have excerpts from this music played in our orchestral concerts. For the student of instrumentation the score will prove highly interesting as well. A. W. K.

**"Clytie." Song for a High Voice with Piano Accompaniment. By Benjamin Lambord, Op. 10, No. 2. Price 60 cents. "Verses from 'Omar.'" For Chorus of Mixed Voices with Piano Accompaniment. By Benjamin Lambord, Op. 11, No. 1. Price 25 cents. Published by the H. W. Gray Co., New York.

††"Jeux." Poème Danse. By Claude Debussy. Published by A. Durand & Fils, Paris. Miniature Orchestral Score. Price Fr. 15 net.

Eulambio's opera, "Ninon de Lenclos," met with success in its German première in Kiel.

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NEGROES PERFORM THEIR OWN MUSIC

Annual Concert Reveals But
Little Interest in Serious
Composition

Under the auspices and for the benefit of the Music School Settlement for Colored People in New York a concert was given at Carnegie Hall on March 11, made up of compositions by negro musicians and interpreted by them.

The spirituals "Deep River" and "Dig My Grave," arranged by Harry T. Burleigh and conducted by him, were among the best things heard. Mr. Burleigh also sang, accompanying himself at the piano, his harmonizations of "You May Bury Me," "Weepin' Mary" and "I Don't Feel No-ways Tired." He again proved himself an able musician. Will Marion Cook's harmonization of "I'm Troubled in Mind" was ineffective, his "development," as the program styled it, being a set of variations not characteristically managed. The female voices of Mr. Cook's chorus sang J. Rosamond Johnson's agreeable "Since You Went Away." Mr. Cook's "Rain Song," "The Ghost Ship" and "Swing Along" had meritorious features, the first and last being rhythmically interesting.

What is called the Negro Symphony Orchestra played two fine arrangements of Mr. Burleigh's (fine enough for our Philharmonic or Symphony Orchestras to perform), compositions by James Reese Europe, Coleridge-Taylor, William H. Tyers, Will H. Dixon and E. E. Thompson. The last named musician proved to be the ablest conductor of the evening (all the composers conducted their works) and with his "Creole Waltz," built on an insinuatingly individual rhythm won the audience's unanimous approval. J. Rosamond Johnson sang a group of his songs and Abbie Mitchell, soprano, a group by Mr. Cook.

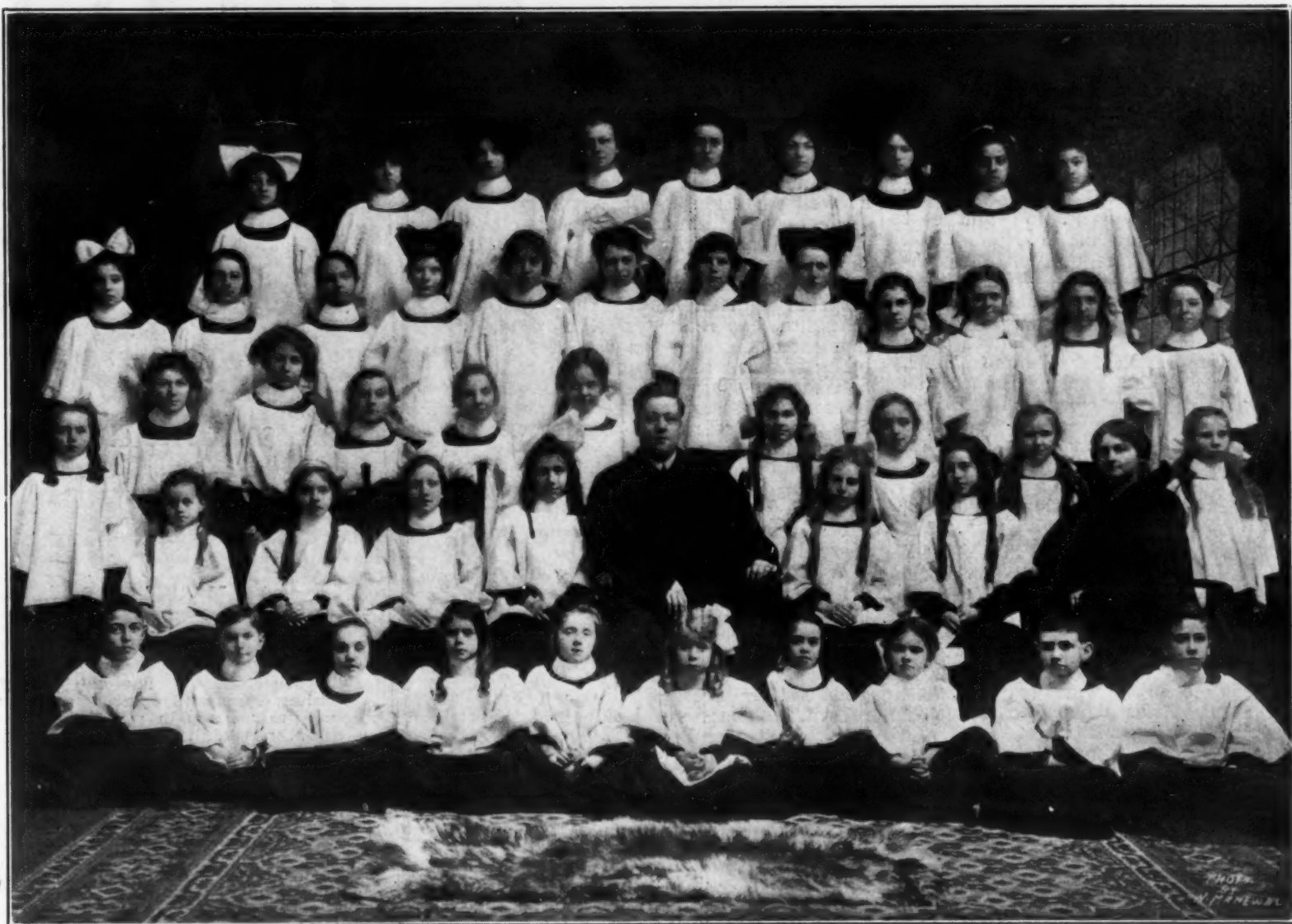
During the course of the evening David Mannes, who is largely responsible for musical educational opportunities being offered the negroes, made a short address in which he announced the results of the prize-competition offered by the settlement for a work by a negro musician based on negro themes. Carl Diton, of Pains College, Augusta, Ga., was awarded first prize for "Four Mixed Choruses," being arrangements of Jubilee Songs, and R. Nathaniel Dett second prize for a chorus "Listen to the Lambs." The judges were Rudolph E. Schirmer, David Mannes and Kurt Schindler.

A unique offering was the able playing by Felix Weir, violinist, and Leonard Jeter, 'cellist, of Foster's "Suwanee River," "Wu'kin' in the Field" and "Nobody Knows the Trouble I've Seen."

This concert, the third effort of those who wish the negro to assert his musical individuality, though more creditable than the two previous, fell short once more of the serious purpose to which these talents might be directed. Mr. Burleigh, for example, excellent musician that he is, after distinguishing himself by singing his spirituals, spoiled his contribution to the musical excellence of the program by singing the popular "Why Adam Sinned." Along the same lines were Mr. Johnson's singing of his once popular "Bamboo Tree" and "The Owl and the Moon." Mr. Europe's march, with which the concert began, was called "National Negro March," but proved to be a regulation march à la Sousa, devoid of even a single negro characteristic. The same might be said of the compositions called "Trocha—Characteristic Negro Dance," which proved to be a tango, and "Contentment," a common waltz of the familiar and vulgar Broadway type. The orchestral compositions by Dixon and Europe fall in the same category.

It is to be granted that it will take some time to imbue these negro musicians with a thorough musical appreciation, to teach them the difference between serious music and popular "song and dance" music. There is little excuse, however, for so many songs of an obvious "vaudeville" character being heard at a concert of this kind, and what

YOUNG NEW JERSEY CHORISTERS UNITE IN CONCERT UNDER MR. REARDON'S BATON



Senior and Junior Choirs of the First Methodist Episcopal Church of Hoboken, N. J. In the Center will be Seen George Warren Reardon, Director

NEWARK, N. J., March 10.—Before a large audience the Senior and Junior Choirs of the First M. E. Church of Hoboken, George Warren Reardon, director, gave an enjoyable concert last evening at the De Groot M. E. Church.

Mr. Reardon, who has had charge of these choirs for five years, has accomplished a notable work. He has developed a quality of tone from the young people

that is admirable and has taught them their music so that they sing intelligently. The choirs joined in Sullivan's "Lost Chord," some two-part Christmas carols and Knox's "O Pray for the Peace of Jerusalem." For the senior singers alone there was the "Bridal Chorus" from Cowen's "Rose Maiden," while the younger singers sang splendidly in Neidlinger's "Rockin' in de Wind"

and "Sweet Miss Mary" and a characteristic number "In the Candle Light."

In Clarke's "Heap's o' Lickins" and Lohr's "Ould Dr. McGinn," Mr. Reardon displayed his excellent baritone to advantage and was applauded to the echo. He joined in a Parry duet with J. C. Tout, who also sang a song of his own. Winifred Lee Mayhall was an able accompanist.

POPULAR CONCERTS BY ELLERY BAND

Six Weeks of Good Music
Planned for New York School
Auditoriums

Arrangements have been completed for the series of popular concerts to be given by the Ellery Band in New York under the auspices of the People's Music League of the People's Institute. These entertainments will be given in the Auditoriums of five different high-schools in the boroughs of Manhattan and the Bronx and will run over a period of six weeks, the first of them occurring on Sunday next at 3:15 in the theater of the Washington Irving High School on Irving place. Previous to this, however, and in the same place, a reception-concert will be given to introduce Mr. Ellery's famous company of players to the principals and teachers of the New York schools. At this concert addresses will be made by Marcus Marks, President of Manhattan Borough, President Churchill of the Board of Education, John Quincy Adams, Ph.D., Secretary of the Municipal Art Commission and by the presiding officer of the occasion, Henry De Forest Baldwin. So great is the demand for admission to this opening reception that it has been decided to allow entrance by ticket only, the number issued to be limited, however, by the seating capacity of the auditorium.

The following is the date-schedule for the Ellery concerts, of which program lists and all other details will be found each day in the *Evening Globe*.

Washington Irving High-School.—Every Sunday at 3:15 from March 22 to April 26, inclusive. Every Tuesday at 8:15 from March 24 to April 28, inclusive.

Public School, No. 17.—47th Street, west of 8th Avenue. Every Monday at 8:15 from March 23 to April 27, inclusive.

High School of Commerce, 65th Street, west of Broadway.—Every Wednesday at 8:15 from March 25 to April 29, inclusive. Every Friday at 8:15 from March 27 to May 1, inclusive.

Teachers' Training School, 119th Street, west of 7th Avenue.—Every Thursday at 8:15 from March 26 to April 30, inclusive.

Morris High School, 166th Street and Boston Road.—Every Saturday at 8:15 from March 28 to May 2, inclusive.

The program on Sunday afternoon will comprise the "Tannhauser" march, the "Stradella" Overture, Schubert's "Serenade" as a trumpet solo, a scene from the fourth act of "Rigoletto," closing with a quartet, the Allegro Moderato from Schubert's "Unfinished" Symphony, a Waldteufel waltz and a "Carmen" suite. Thomas Wallace, a Glasgow (Scotland) tenor, will sing at each concert during the first week. The band will be led by Taddeo di Girolamo and it will contain solo players of high rank.

Max Jacobs Conducts International Art Society's Orchestra

Max Jacobs, the New York violinist, who was recently chosen conductor of the International Art Society Orchestra, made his bow as conductor of the organization at Great Neck, L. I., on Tuesday evening, March 13. On this occasion the orchestra played under his baton a Mozart Serenade, the "Two Elegiac Melodies" of Grieg and shorter pieces by Raff, Gillet, Bull-Svendsen and Desormes.

Mr. Jacobs offered as violin solos, in his usual able manner, Cottenet's "Chanson Meditation" and Rehfeld's Spanish Dance, accompanied by Ira Jacobs at the piano. Edna Moreland, soprano, was applauded for her singing of songs by Mrs. Beach, Loud and Geehl and "Vissi d'Arte" from Puccini's "Tosca."

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METROPOLITAN COMPANY PAYS ITS FINAL VISIT TO PHILADELPHIA

"Boris Godounow" Listened to with Intense Interest—A Desire for More Novelties—Recitals by Hofmann and Local Artists

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, March 16, 1914.

FOR the final performance of the local opera season at the Metropolitan last Tuesday evening, the New York organization presented for the first time here Moussorgsky's "Boris Godounow," with the original production and cast from the Metropolitan in New York. The presentation was an unusually interesting and highly successful climax to the season, the large audience showing intense interest in the work and its admirable interpretation. There was cordial appreciation for Adamo Didur, in the title rôle; Paul Althouse, as Dimitri; Margarete Ober, as Marina, and the others in the cast, while the chorus work excited marked enthusiasm. The superb New York Metropolitan orchestra played the imposing music magnificently, under the direction of Polacco, who replaced Toscanini, who was ill.

"Boris" is the only novelty, the only one of its new productions, that the New York organization has brought to Philadelphia this season, the idea seeming to be that audiences here care for only the old favorites. It is to be hoped that the reception given the Moussorgsky opera on Tuesday evening will pave the way for more novelties when the company returns next winter.

Josef Hofmann, who appeared a few weeks ago as soloist with the Philadelphia Orchestra, gave what was announced as his only recital in Philadelphia this season at the Academy of Music last Tuesday evening. Of especial interest was a magnificent interpretation of Rubinstein's arrangement of the "Turkish March," from "The Ruins of

Athens," a group of Beethoven numbers and a Chopin group, in which latter the audience liked him best.

Helen Judd Strine, wife of Robert Patterson Strine, the artists' manager of this city, last Monday evening, in Estey Hall, demonstrated the fact that the voice may be used musically in speaking as well as in singing, giving a program of dramatic and humorous readings, with the assistance of Parke B. Hogan at the pipe organ. Mrs. Strine is not merely an "elocutionist," but a reader who interprets artistically the author's thoughts, her refined skill in producing musical cadence in the use of the voice being shown with beautiful effect in her delivery of Eugene Field's poem, "The Dream Ship," to the accompaniment of Schumann's "Träumerei." Among the other numbers with musical accompaniment which Mrs. Strine has in her extensive repertoire are Tennyson's "Enoch Arden," with the music by Strauss, and "A Midsummer Night's Dream," to the Mendelssohn music.

William Hatton Green, the piano teacher, presented a number of his advanced pupils in an interesting recital at the Acorn Club, Wednesday afternoon, March 4, the program offering much more of variety and merit than distinguishes the average tiresome "pupils' recital." The several novelties offered included "Quasi Berceuse," op. 6, No. 1, and "Siesta," op. 6, No. 4, from Five Intermezzi, by F. Morris Class, which made a very favorable impression, admirably played by Martha D. Young. Also of special interest was Danish Song ("Agnete og Havmanden"), by Herman Sandby, first cellist of the Philadelphia Orchestra, played by Helen Smith Brooke. ARTHUR L. TUBBS.

GLUCK-BAUER RECITAL

Soprano and Pianist in Best Form at Their Boston Appearance

BOSTON, March 16.—The concert of Alma Gluck and Harold Bauer in Symphony Hall, yesterday afternoon, was well attended. Mr. Bauer was in the best of condition, and Miss Gluck's appearance was the more interesting because of her recent studies with Mme. Sembrich. Miss Gluck was accompanied by Mr. Bauer, always a most discerning student of Schumann, in the cycle "Frauenliebe und Leben." She also sang Oriental Romance, Rimsky-Korsakoff; "Reverie," Zimbalist; *Liuba's* air from "The Czar's Bride," Glinka; "Hopak," Moussorgsky; "June Morning," Willeby; "Green River," Carpenter; "To a Butterfly," John Powell; "Way Down South," Homer; "Red, Red Rose," Cottenet. Miss Gluck's study with Mme. Sem-

brich has had its effect upon her voice, now deeper and richer in its lower registers than before, although the upper register has yet to be finished and proportionate with the rest of the voice. Miss Gluck again gave ample proof of the natural beauty of her voice, and her true musicianship.

Mr. Bauer played the B Minor Sonata of Chopin; three preludes from Debussy's set recently published; Schubert's Impromptu—rightfully composed in the key of G, wrongfully transposed into the soft and opaque key of G Flat, and Saint-Saëns's "Etude en Forme de Valse." Mr. Bauer played with broad musicianship and exquisite effects of tone color. O. D.

W. Lynnwood Farnam gave the third in his series of Lenten organ recitals in Emmanuel Church, Boston, on the afternoon of March 12.

here. He served as president of the local musicians' union for eight terms.

Mrs. Calvin E. Hull

Mrs. Calvin E. Hull, a prominent figure in the Brooklyn musical world, died on March 8. Mrs. Hull had been an accomplished singer and pianist. She was a member of the Chaminade, Rubenstein and Chiropean societies. G. C. T.

John Hird

John Hird, who at one time in his career sang in the choirs of the Trinity Episcopal Church at Hartford, and also the Center Church of that city, died in Plainville, Conn., on March 14. He was eighty-three years old.

John P. Schoner

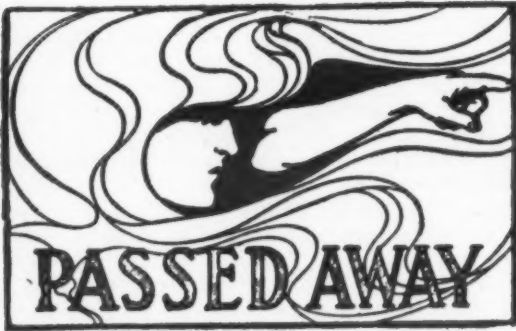
John P. Schoner, a teacher of music for many years in Bayonne, N. J., died March 11, at the home of his daughter, in Cranford, N. J. He was sixty-nine years old.

Adrien Bernheim

PARIS, March 10.—Adrien Bernheim, composer and critic, died here yesterday at the age of fifty-three. He was inspector of the subventioned theaters.

Joseph H. Ridges

SALT LAKE CITY, March 10.—Joseph H. Ridges, builder of the original Salt Lake Tabernacle organ, died here on Saturday at the age of eighty-eight. E. M. C.



William Eunice

William Eunice, assistant property man at the Metropolitan Opera House for fourteen years, died March 16 in his home, No. 113 Grand avenue, Jersey City, of pneumonia, after a week's illness. He came of a French family and was born sixty-eight years ago in New Orleans.

Irving P. Irons

PROVIDENCE, R. I., March 12.—Irving P. Irons, church soloist and choir master, died here last week from an attack of heart trouble. Mr. Irons had been soloist at Grace Church, Beneficent Congregational Church and at the time of his death was choir master at Trinity Church, Pawtucket. G. F. H.

Silar F. Kahn

MEMPHIS, TENN., March 9.—Silar F. Kahn, forty-six years old, leader of Kahn's Military Band and Orchestra, was found dead in bed to-day at his home

LUDIKAAR

The Leading Bass of the Boston Opera Company

has splendid success in four big rôles
of his répertoire:

HANS SACHS

Boston Herald—Mr. Ludikar's Impersonation of Hans Sachs was thoughtfully conceived. It had the requisite good humor, shrewd observation, sound, homely sense, and in the soliloquy and other scenes in the third act there was a poetic touch.

Boston Globe—His characterization of the poet, philosopher and cobbler, he of the noble heart, who loved the spirit of beauty rather than the corroding tradition and letter of it, was in some respects an uncommon achievement. His diction, admirable for its purity, was masterly in its searching, illuminating, intensifying interpretation of the moods of the text. It was singing used as a means for dramatic expression, yet not asking constant indulgence for unvocal delinquencies.

The generous spirit of the character, the most lovable and human in the Wagnerian gallery of heroes, was reproduced in song. In action, there is more of weight, of authority, more of gravity of expression, that will come, more repose in the outward manifestation of an inner bigness of soul; but there were many admirable and gripping moments that revealed the sincerity and power of Mr. Ludikar as an actor, such as the final musing and exit in act 1 and the great soliloquy in that following. Whatever else may be said for the impersonation, there shone in it the steadfast light of a vision of soul unknown to the mere tradesmen of the guild and unquenchable by the sordidness of Philistinism. In accomplishing this, Mr. Ludikar, who is still a young man, has accomplished much.

Boston Post—Mr. Ludikar's Sachs is remarkable for its intelligence and finish of detail. The nature of beauty of his voice was often conspicuous.

Boston Traveler—Mr. Ludikar surpassed himself as Hans Sachs. He was the shrewd, kindly, old philosopher. He sang superbly.

Boston Journal—Mr. Ludikar's Hans Sachs was a superb impersonation, vocally and dramatically, for, besides the excellent singing of this Hans Sachs, there was a revelation of the sterling, lovable good nature and shrewd philosophy of the famous cobbler of Nuremberg.

Boston Transcript—Next the principal singing-players must give their personages individuality, illusion. Mr. Ludikar did so in the gentle gravity, the quiet humor, the quickness of mind and mood, the warm sympathy for all men and all things, the masculine sensibility and the momentary masculine tenderness with which he invested his Sachs. In Mr. Ludikar's singing was Sachs, the poet.

Boston Globe—Mr. Ludikar as Sachs again communicated the noble, generous spirit of the man, and once more made the text illuminative and deeply impressive.

Boston Traveler—Mr. Ludikar, although suffering from a severe cold, made almost as strong an impression as on Friday evening. Obviously he was saving his voice, but this is not surprising when one remembers that he sang Monday evening in "Faust" and that he is billed for Friday in "Louise" and Saturday afternoon in "The Barber of Seville." Under the circumstances Mr. Ludikar may be excused for having a cold. But, though his voice was not as strong and adequate as on Friday, he

was in appearance and action the same genial, kindly, intensely human Hans Sachs, one of the best characterizations he has given a Boston opera audience.

ARCHIBALDO in L'Amore dei tre Re

Boston Globe—Mr. Ludikar again was the intelligent, imaginative singing-actor in his characterization of the old avenging King.

Philip Hale in Boston Herald after the first performance—Mr. Ludikar gave an impressive performance of Archibaldo, defining sharply and powerfully the various phases of the baron's nature.

Philip Hale after the second performance—The dominating figure in this opera is the blind old man, the avenger, and Mr. Ludikar in this role has established himself as an actor of rare intelligence and dramatic power. Perhaps the highest tribute to his art is the fact that there was no thought of Mr. Ludikar in the rôle. There was the man Archibaldo himself, terrible in his suspicions, sinister in blindness that sharpened other senses and gave him mental vision. Mr. Ludikar in other parts has shown skill in characterization. As Archibaldo he is a creative tragedian.

THE FATHER IN LOUISE

Boston Globe—"Louise" was repeated last evening at the Opera House. The singers were those of recent performances, save that Mr. Ludikar took the part of the father for the first time here. Sympathy was the keynote of his impersonation in the opening scene, and in the last there was the poignant expression of tragic despair. The excellent bass, who, two nights before, again had given an admirable exposition of beautiful German diction, in this instance made his treatment of the music and text of this French opera interpretative and within the character of the work itself.

LEPORELLO

Boston Herald—Mr. Ludikar's Leporello was intelligently conceived. Some play the part as though Leporello were a buffoon, barely tolerated by his master. "Don Giovanni," according to the original title page, is "a jocular drama," but Leporello is much more than a glutton and a coward. In a small way he is something like his master, though he is not possessed with the same demoniacal spirit. He is cunning, cynical, but he has a more human humor. He respects the supernatural, and in the churchyard scene his cowardice is that of a believer. If he had been the gross buffoon that some portray, Don Dio Giovanni would not have given his confidence or endured his companionship. All this was forcibly brought out by Mr. Ludikar, whose recitative was as significant as that of his master.

Boston Post—Mr. Ludikar's Leporello is one of his best rôles. The music is admirably suited to his voice and he was Leporello to the life—Leporello, the knave, the confidant and companion of his master's villainies, a barber of Seville in another generation, a glutton, a coward, with a wit of his own.

GERMAN CONCERT ARTISTS FORM CO-OPERATIVE SOCIETY

An Association in the General Interests of the Solo Performer—Scriabine's Luminous Piano Completed—Thrilling Performance in Berlin of MacDowell Concerto by Augusta Cottlow

European Bureau of Musical America,
30 Neue Winterfeldstrasse,
Berlin, March 3, 1914.

FOR the protection and general advancement of the interests of German concert artists, there has been organized in Berlin a "Cooperative Association of Concert Artists," the chairman of which is Prof. Xaver Scharwenka. As many might be inclined to ask "protection against what?" attention is called to the fact that the representatives of every other branch of music have combined for self-protection. It is argued that concert artists, pursuing their profession individually, are in great danger of being crushed by the well-organized and powerful associations in other branches of music.

But it is not alone against outside opposition that artists hope to guard themselves through this organization. Such actions as the all too frequent underbidding of those within their own ranks will, it is expected, be effectively prevented by this society, and it is hoped that the standard and prestige of the concert profession will be markedly raised by such a union.

Ferruccio Busoni has just completed an "Indian Fantasia" for piano and orchestra in four movements. At the first performance of the work on March 12, Busoni will play the piano part himself.

The much discussed symphonic work, "Prometheus" of Scriabine, the Russian composer, will be performed in London for the first time in the middle of March. On this occasion the composer will not only hear the child of his muse, but he will also "see" it, as the event will receive additional significance by the use of the "colored luminous piano" to which is allotted an important rôle in the score. This instrument, unfortunately, had not been completed for the previous performances of the work in Germany and Russia. With this polychromatic piano not only tonal chords may be produced, but also, by means of small incandescent lamps, various combinations of color.

Claire Dux, the soprano of the Berlin Royal Opera, has met with such success in London that, contrary to the rule, not to engage the same artists for competitive undertakings, she has been engaged for both the Covent Garden Syndicate (to sing *Eva*) and for Beecham's May season, when she is to sing *Pamina* in "The Magic Flute" and *Sophie* in the "Rosenkavalier." In June she is to assist at the Covent Garden season of Italian operas. Mme. Dux is famous for her Mozart interpretations.

A Promising New Tenor

A new star tenor seems to have been discovered in Richard Kuba, a Bohemian who has received his training at the Vienna Royal Conservatory. His voice is said to be a real lyrical tenor of exceptional splendor. His first appearances on the opera stage at Graz have been such that connoisseurs predict a great future for him.

At the Brunswick Royal Opera Dr. Fritz Stiedry conducted, with almost sensational success, as candidate for the position of first conductor. But possibly it was just this success that lost him the position. For the Brunswick Court Opera believes in conservatism above all else, and an occasional excursion apart from the time-honored path is considered sacrilege.

George Schneevoigt, the Finnish conductor, met with such success in Brussels that his numerous admirers formed a committee and engaged him to make a tour of other European cities. This cycle of concerts will be given every year.

The engagement of the Italian tenor with the German name, Joseph Schwarz, for the Berlin Royal Opera, beginning in 1915, represents a severe loss for the Vienna Royal Opera.

Apparently Richard Strauss and the management of the Vienna Opera are not the very best of friends, for the latter has forbidden its artists to assist at the "Ariadne auf Naxos" performances of the Vienna Concerthaus Gesellschaft.

Kirchoff Contract Renewed

Walter Kirchoff, the tenor at the Berlin Royal Opera, has renewed his con-

tract with the Generalintendantur for another five years, under the most favorable conditions. He is to sing fifty performances every season.

A new combination for sonata recitals is that of the Belgian pianist, Suzanne Godenne and the young Hungarian violinist, Josef Szegety. Both are splendid young artists, imbued with the highest artistic ideals, and on the occasion of their first sonata evening on Tuesday seemed to take their audience by storm.

In the report of the last performance of the "Creation" by the Philharmonic Choral Society, under Professor Ochs, given before the Kaiser, it was mentioned that the interpreter of the tenor part was Walter Kirchoff. That was not the case, however, as George Meader, the American tenor and pupil of Madame Schoen-René, also from America, had been entrusted with the tenor solo at the last minute. This change, as well as the selection of Mr. Meader, of course, had first to be submitted to the Emperor for his approval. The Emperor gave his sanction very readily, saying: "By all means. An American! I am very fond of the American singers; they have such good voices." Subsequently, His Majesty made it a point to compliment Mr. Meader personally.

At the recent musicale given by Mr. and Mrs. Fickenschner, of San Francisco, at their home in Kurfürstendamm, there

was a large gathering of representatives of the American and musical colonies of Berlin. Among those present were Mrs. Anna B. McElwee, Mr. and Mrs. Vianna di Motta, Bogumil Zeppler, the composer; Mr. and Mrs. Theodore Spiering, Bruno Weyersberg, Margarethe Bruch and others. The interesting program was the following:

I. Folksongs, arranged for women's chorus by Arthur Fickenschner—a, "Jetzt geh' ich an's Brünnele," b, "Frère Jacques." II. "When the Land was White with Moonlight" and "Nocturne," Nevin; Geisha Songs, Dalhousie Young; "Sommer Abend" and "Dort in den Weiden," Brahms, sung by Edith Cruzan-Fickenschner. III. "Auf dem Meere" and "Marie," Franz; "Heimliche Aufforderung" and "Nichts," R. Strauss; "Jung Dietrich," Henschel, Henry Perry, of San Francisco; IV. "I know a maiden fair to see," Fickenschner, women's chorus.

Augusta Cottlow's Recital

In Augusta Cottlow, personality and poetical art unquestionably dominate purely technical virtuosity, and it is this characteristic that makes her so much the more welcome. At her recital on Saturday in Beethoven Hall, her instrument was simply a means of expression, scarcely once a means for effect. While one might not implicitly agree with every phase of her interpretation of Chopin's Nocturne and Fantasia in F Minor, the hearer was notwithstanding impressed with the individuality ex-

FLESCH INSPECTS RURAL LIFE ON AMERICAN TOUR



"Snapped" on His First American Tour. Left to Right, Carl Flesch, His Wife and Homer Samuels, His Accompanist.

Though Carl Flesch, the Hungarian violinist, has had a very busy first tour of America, having played as many times as five engagements a week, there have been moments when it has been possible to rest. The above "snapshot" shows the violinist and his wife on the veranda of a friend's house in the West. On the right is seen Mr. Flesch's accompanist, Homer Samuels, an American, from Minneapolis, who while studying with Lhévinne in Berlin was recommended to the violinist as a candidate for accompanist on his tour.

KUNWALD PROVES MASTERY

Fine Cincinnati Concerts with Hofmann as Soloist—Schwebel Recital

CINCINNATI, March 15.—Two masterly concerts were given by Dr. Kunwald and the Cincinnati Symphony Orchestra last week, in which an inspired reading of Tchaikowsky's Fifth Symphony was the chief feature. On both occasions the house was crowded, particularly on Saturday evening, when scarcely a vacant seat was to be seen. Frantic applause, mingled with shouts of "Bravo!" and other audible exclamations of approval

burst forth at the conclusion of the last movement, recalling Dr. Kunwald to the conductor's box again and again. The orchestra was brought to its feet while the audience continued its demonstration. Dr. Kunwald's reading of the symphony was a tremendously interesting one, and the orchestra, plastic to his slightest demand, gave a remarkable performance. The other orchestral number was Berlioz's Overture to "Benvenuto Cellini," to which the orchestra gave an exuberant and spirited presentation.

The soloist of the series was Josef Hofmann, who was given an ovation after his masterly performance of the Rubinstein Concerto in D Minor.

An exceptionally interesting and well given recital of last week was that of Louis Schwebel of the Cincinnati Conservatory of Music. His program included a Brahms Sonata, op. 1, the Preludes of Chopin and a group of compositions of Dohnanyi. Mr. Schwebel proved himself the possessor of a highly developed and comprehensive technique which surmounted the difficulties of the Brahms and the Dohnanyi numbers with ease and assurance, while the "Preludes" offered him an opportunity to display the more poetic and artistic side of his musical nature. Mr. Schwebel was vigorously applauded by a representative audience.

A. K. H.

STRANSKY BROOKLYN ADIEU

Julia Culp a Popular Soloist at Final Concert of Season

The last concert of the season given by the New York Philharmonic at the Brooklyn Institute of Arts and Sciences occurred on Sunday afternoon, March 15. It was an afternoon of music deserving of long remembrance on the part of the great audience and one which seemed to insure a continuance of the hearty patronage of Brooklynites for these orchestral feasts. Julia Culp, as soloist, received the substantial recognition she has always secured in Brooklyn. From her were heard Schubert's setting of three songs from Scott's "Lady of the Lake"; "Soldier, Rest," "Huntsman, Rest" and "Ave Maria." The orchestral accompaniments were the arrangement of Henry J. Wood, the London conductor. Later she sang to the accompaniment of Coenraad V. Bos three Brahms songs, "Von Ewigem Liebe," "Ständchen" and "Der Schmied." The *lieder* singer gave a forceful and highly artistic expression to these works, and to no less degree pleased her hearers in "Morgen," by Strauss, which bore considerable contrast, and "Heimliche Aufforderung."

Conductor Stransky's efficient guidance was apparent from the beginning when the overture from "Oberon" was given. Wagner's "Siegfried Idyll" was played with charming effect and as persuasive was Tchaikowsky's "Symphony Pathétique." The latter's "Marche Slav" brought the program to an eloquent conclusion.

G. C. T.

pressed of her artistic interpretation. But it was with MacDowell's "Norse" Sonata in D Minor that Miss Cottlow made the hit of the evening. The composition was received with that hushed, awed respect that signifies so much more than a boisterous display of enthusiasm.

The numbers mentioned were preceded by a piano arrangement by Ferruccio Busoni of Bach's Toccata, which was received but indifferently. The work has hardly benefited by the change from organ to piano.

On Sunday evening the Bach Verein of Leipsic under Prof. Karl Straube performed Bach's High Mass in B Minor in the Hof- and Garnisonkirche of Berlin. With Frau Stronck-Kappel, soprano; Emmi Leisner, contralto; Dr. Matthaeus Roemer, tenor, and Dr. Wolfgang Rosenthal, bass, as soloists, and the assistance of the Blüthner Orchestra, augmented by members of the Leipsic Gewandhaus Orchestra, the work was given an interpretation of surpassing grandeur.

That the art of a singer like Julia Hostater could not remain unappreciated for long was evident at her second concert in Beethoven Hall on Monday. An artist making her headquarters in Paris and only heard in Berlin occasionally, who nevertheless manages to attract such a large house, may assuredly claim international popularity. The singer was in splendid voice and interpreted an exceedingly interesting program devoted to Schumann, Brahms, H. Wolf, Duparc and Debussy, with all her usual finish. We heard two groups of Duparc and Debussy songs, rendered with such artistic comprehension and superior musicianship that the effect at times was entrancing.

O. P. JACOB.

RETURN FOR IRMA SEYDEL

Young Violinist Gives Fifth Successive Concert at Wheaton College

NORTON, MASS., March 14.—The recital given by Irma Seydel, the Boston violinist, on March 10, at Wheaton College, makes the fifth successive season that Miss Seydel has been called to this institution for concert giving. On this occasion she was assisted by Laura Comstock Littlefield, soprano. Some of the numbers on a generous and varied program that brought forth enthusiasm from a capacity house were Sonata in A Major, Handel; Paganini's Concerto No. 1 in D Major and Kreisler's "Liebesfreud." The audience was not slow in recognizing and expressing its appreciation of Miss Seydel's virtuosity. Her warm rich tones and fluent technique were highly commendable.

Mrs. Littlefield was also cordially received, her clear soprano voice and thoughtful interpretations making a strong appeal to her listeners.

W. H. L.

Hilda Deighton Proves Recital Gifts at Studio Club

Hilda Deighton, a young contralto, with a beautiful voice and excellent dramatic and interpretative ability, made a decided impression on March 16 when she gave her recital at the Studio Club, New York. Her program was interestingly diversified, allowing the singer to display her versatility. It was divided into four groups, one each in Italian, French, German and English, and in each language her enunciation and diction were clear and distinct. The program comprised "Air de Rosalinda" by Handel; Lalo's "Esclave," Massenet's "Que L'Heure est donc Breve," "Kypris" by Augusta Holmès; three songs of Erich Wolff, "Der Einsame Pfeifer," "Faiden" and "Einsamkeit"; Mary Turner Salter's "Contentment," Griswold's "What the Chimney Sang," "The Morning Wind" by Gena Branscombe, Lohr's "Lorraine, Lorraine, Loree," and Landon Ronald's "Love, I Have Won You." Miss Deighton was ably accompanied by Caia Aarup Greene.

Hermann Jadlowker has added *Romeo* to his repertoire in Berlin.

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OPPOSES 20-MINUTE VOCAL LESSONS

Mme. Kaufmann Contends Too Much Haste Explains Weakness of Much Instruction

IN an article in the *Literary Digest* entitled 'The Disappearing Singer,' W. J. Henderson shows that there is a gradual deterioration going on among our singers, and asserts that several of the best operas could not be given creditably with the present material or forces at disposal," declares Mme. Minna Kaufmann, the vocal teacher of Carnegie Hall. "He asks: Where could an impresario of to-day duplicate the casts of Grau's time? Where could one organize a company such as that containing Lehmann, Nordica, Melba, Eames, Sembrich, Jean de Reszke, Edouard de Reszke, Plançon, etc.

"This article is well worth pondering over, especially since it is written by an able critic and writer, and while I fully agree with his statement, I wonder if Mr. Henderson has stopped to question the cause of these present conditions.

"I know that we have just as good material now as formerly, and that here and there may be found a voice which under the proper guidance could reach international fame, but one of the greatest obstacles in the way of the student is the insincerity of the teachers who will give fifteen and twenty minute lessons, and expect their pupils to learn the principles of application in study which are the foundation of work. I ask any fair minded person what can be accomplished in so short a time? The student has hardly time to gain poise, and bring the mind and body into harmonious working, before the lesson is over.

"Another cause is the infrequency of lessons very often due to the exorbitant prices asked by the supposed-best teachers who hold forth the false hope

that singing, one of the most beautiful and difficult arts, can be mastered in this way, and in so short a time.

"In a recent article in *MUSICAL AMERICA*, one finds such well known and great artists as Edouard and Jean De Reszke guaranteeing an operatic debut in three years' time. One can readily see how the young, ambitious, but innocent pupil, and still more innocent parent will be misled and ensnared by such promises.

"One has only to think of the time required to learn the many languages, not speaking of the required voice placing and musical education, etc., to realize that this is impossible in the time stated.

"In contrast to the above standard set by teachers, I would like to state my experience while a student in Berlin. Being discouraged with the progress made by the fifteen or twenty minute lessons, I went, March 24, 1904, to Lilli Lehmann for the truth. After trying my voice for about one hour she said, 'If my sister Marie Lehmann has any free time, we, between us, will teach you.' I can assure you that neither of these artists would consider a lesson of shorter duration than one hour (and many times their interest in the pupil's progress extended the time to two or three hours).

"I studied with Marie Lehmann for over four years, and each lesson lasted from one and one-half hours to two hours, taken at first three times a week. Later I was told to come daily and for the last year and a half, I had two lessons a day. When discouraged, these artists, both Lilli and Marie Lehmann, would say 'Kaufmann, Kaufmann, Rome was not built in a day, and neither did we learn this art without years of hard work and study.'

"When one has mingled with and known these great artists who have worked and lived for their art, one can readily realize how under the present conditions we have not the artists of Grau's time."

CZERWONKY THE SOLOIST

Plays Music of His Own with Minneapolis Orchestra in Evanston

CHICAGO, March 16.—The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, appeared in the Gymnasium of the Northwestern University on Thursday evening, March 12, under the auspices of the Evanston Musical Club. The program was calculated to appeal to an eclectic taste. Richard Czerwonky, the concertmaster, was soloist, and was also distinguished as composer, in that his encore after the Lalo "Symphonie Espagnole," was the Kreisler "Liebesfreud" for which Czerwonky wrote the orchestral setting. After this number the applause was so insistent that the concertmeister had to return and again played one of his own compositions, a Serenata for violin with harp accompaniment. The harpist of the orchestra, Henry Williams, was compelled to rise and acknowledge the applause with Czerwonky. In the Lalo piece Mr. Czerwonky's reading displayed more vigor than poetry, but it must be confessed that he endowed his performance with a certain "atmosphere" which not all soloists attain.

The "Unfinished" Symphony of Schubert was beautifully done and the Reger ballet music was enthusiastically received. M. R.

Valentina Crespi, Violinist, in Concerts for Wage Earners

Valentina Crespi, who appeared as soloist with the Russian Symphony Orchestra during the carnival of music given in Madison Square Garden under the direction of Julius Hopp, has been engaged for two additional concerts to be given under the same management, one being a special concert in Mount Hebron School, Upper Montclair, N. J., arranged by the Wage Earners' Theater League, and the other a concert in Carnegie Hall, which is to take place Saturday evening, April 11.

Myrtle Thornburgh Aids Choral Society of Babylon, L. I.

Myrtle Thornburgh, the popular soprano, contributed largely towards the success of the concert of the Babylon Choral Society given in Babylon, L. I., on March 10. The chief number on the program was Gade's "The Erl King's Daughter," which was well done by the society under the able direction of William W. Bross. Miss Thornburgh and Carl Morris, baritone, sang the principal rôles and were much applauded.

AMERICAN SINGERS ENGAGED

Maude Fay and Myrna Sharlow Will Be Covent Garden Débutants

LONDON, March 14.—Two American sopranos will make their London débuts in the forthcoming "grand" season at Covent Garden. They are Maude Fay, who is now with the Munich Royal Opera, and Myrna Sharlow, who has been singing this Winter with the Boston Opera Company.

Other members of the company will be George Everitt, an American baritone; Julia Claussen, the Swedish soprano of the Chicago Opera Company, and Edoardo Ferrari-Fontana, the tenor of the Boston Opera. Montemezzi's "L'Amore dei tre Re" and Zandonai's "Francesca da Rimini" will be the principal novelties of the season.

Caruso, Melba, Sammarco and Scotti will be in the company.

College Girls Do Excellent Choral Work in Charlotte, N. C.

CHARLOTTE, N. C., March 10.—On March 5 the Choral Society of Elizabeth College for Women gave a performance of Gaul's "Holy City." The chorus was composed of students of the college, assisted by tenors and basses from the city. Misses Younts, Koopman and Glenn did the principal female solo parts and Messrs. Newcomb and Fox the male solo parts. The oratorio was excellently given. H. J. Zehm, director of music at Elizabeth College, conducted.

John George Harris, baritone, assisted by W. E. Abraham, pianist, of Charlotte, gave a recital at Red Springs on March 3, under the auspices of the music department of the Southern Presbyterian College for Women. Mr. Harris sang songs of Secchi, Schumann, de Martini, Schubert, Leoncavallo, and a group by American composers. Tour's "Mother of Mine" and Ward-Stephen's "Roses Cup" made a decided impression as encores. J. G. H.

Logan Pageant, "Progress," Makes Deep Impression in Iowa Cities

OSKALOOSA, IOWA, March 14.—The pageant-drama, "Progress," written and produced by Frederic Knight Logan, director of the local Philharmonic Society, and recently given under his direction for the benefit of the Oskaloosa Woman's Club, made a deep impression on a large and enthusiastic audience. There were more than 200 people in the spectacle representing the best singing and dramatic ability of this section. The allegory unveils our national progress

from the landing of Columbus down to this year. Mr. Logan was ably assisted in the work of producing and staging the pageant by his mother, Mrs. Virginia Knight Logan and other members of the Oskaloosa Woman's Club.

The pageant was also produced in Marshalltown, Ia., on March 10 and 11. Mrs. Virginia Knight Logan assumed the rôle of "Progress," other principals were prominent local musicians and included Mrs. F. L. Meeker, soprano; Ruth Haines, soprano; Henry Shove, Jr., tenor, and Emily Perkins, pianist.

M'CORMACK HAS 4,500 HEARERS IN KANSAS CITY

Convention Hall Transformed Into Concert Auditorium by Miss Mitchell for Tenor's Appearance

KANSAS CITY, Mo., March 14.—Convention Hall was in gala attire on Thursday evening, when John McCormack gave his concert. The transformation of this barren place into an attractive concert hall was due to the ingenuity and artistic ability of the local manager, Myrtle Irene Mitchell. Miss Mitchell's affairs always have an individual air and she has given too few this season to satisfy her many patrons. A fine audience of 4,500 heard a most enjoyable program in which Mr. McCormack was assisted by Donald McBeath, violinist, and Vincent O'Brien, accompanist.

Mr. McCormack's singing of the several arias was splendid and Allitsen's, "The Lord Is My Light," was vigorously applauded. His group of Irish ballads was sung with tender appeal. In the audience were many who never patronize concerts as a rule, but to whom McCormack's art makes a direct appeal on account of its human touch and his lovely vocal quality. He was repeatedly encored. M. R. M.

Emily Gresser Scores in German Concert Under Sam Franko's Baton.

Emily Gresser, the young American violinist, who has studied with Sam Franko and who has been well received by European audiences and the press this Winter, made a successful appearance in Nordhausen on February 20. The occasion was the fifth Philharmonic concert and was devoted to a program of old orchestral compositions similar to those which Mr. Franko offered New York music-lovers for a number of years.

Miss Gresser played the Nardini E Minor Concerto with orchestral accompaniment and later a group of Hasse and Mozart pieces, transcribed by Mr. Franko and a Haydn-Burmester piece with piano. Her technical equipment was said to be noteworthy and her style well suited both to these old masters and to modern compositions. Mr. Franko conducted the orchestra in works of Johann Christian Bach, a Pergolesi Concertino in F Minor, Overtures by Sacchini and Grétry and a Ballet Suite by the last named composer.

Irene Cumming Roundly Applauded at New Haven Musicales

Irene Cumming, soprano, member of the Manhattan Ladies' Quartet, of New York City, was the soloist at a musicale given on March 12 at the Hotel Taft, New Haven, Conn., under the auspices of the Coreopsis branch of the U. S. S. Mrs. Cumming's offerings were "One Fine Day" from "Madama Butterfly," "Morgen Hymne" by Henschel, "Ich liebe Dich" by Mildenberg, "Ah, Love But a Day" by Gilbert and "A Birthday" by Woodman. Mrs. Cumming was in excellent voice and her work was most enthusiastically received and roundly applauded. Especially effective was her singing of Abt's "Ave Maria" with the Tempo Male Quartet of Hartford.

Summer Session for Maigille School

The Helené Maigille American School of Bel Canto, begun by Helene Maigille this Spring, has recently numbered a quota of new students. Mme. Maigille, who has charge of the school, is already making plans for the Summer Session which will be held from June 8 to July 31 and which will be conducted for both teachers and students.

Blizzard Causes Postponement of Concert in Atlantic City

ATLANTIC CITY, N. J., March 4.—The third concert of the Philadelphia Orchestra series arranged for March 2 at the Apollo Theater, had to be postponed as the blizzard raging at that time made railroad transportation uncertain. L. J. K. F.

MUSICAL ART PUPILS AS CHAMBER MUSIC WRITERS

Two String Quartets Interpret Works of Students, Which Show Technical Skill and Imagination

Gratifying evidence of advancement in composition was shown at the ninth recital given by the students of the Institute of Musical Art in its auditorium on Saturday evening, March 14. The program was made up of chamber music, composed by the students of the seventh grade and for its interpretation the aid of two string quartets was enlisted. Excellent technical and emotional resources were revealed by these compositions.

One work which attracted attention for its polished workmanship, wealth of fine thematic material and imaginative fancy was an *Andante semplice* by Warner M. Hawkins. A beautiful "Air" by Mary C. Hubbell found and merited high favor. The other numbers of this novel and thoroughly enjoyable program were by Bula C. Blauvelt, W. H. Watts, F. S. Andrews, Lillian Carpenter and Conrad C. Held, who was represented by a fine Quartet in G Major.

The players were: Robert J. Toedt, first violin; Frances Goldenthal, second violin; Conrad C. Held, viola; Laura M. D. Tappen, 'cello; in the first quartet, and Sascha Jacobson, Elias Breeskin, Louis J. Bostelmann and Marie L. Roemaet in the second. Both gave splendid readings of their associates' works. The audience, which occupied every seat, was highly enthusiastic. B. R.

UNIQUE SALON EVENING

Pelton-Jones Costume Recital Enlists Talents of Popular Artists

Frances Pelton Jones gave one of her unique *salon* evenings in antique costume in the Della Robbia room of the Vanderbilt Hotel, New York, on Thursday evening, March 12, when she was assisted by Florence De Courcy, contralto, Max Jacobs, violinist, Mr. and Mrs. Murray-Anderson, in an "evolution of dances," and Margaret Crawford in Grecian dances.

Miss Pelton-Jones, who is widely known as a harpsichordist throughout the country, played as solos a Bach Gavotte and Musette, Handel's "Harmonious Blacksmith" Variations, and a group of pieces by Corelli, Lully and Hoffman and was enthusiastically received. In Handel's A Major Sonata Mr. Jacobs and Miss Pelton-Jones were heard to advantage, Mr. Jacobs also winning approval in solo numbers by Martini-Kreisler and Beethoven. There were old French and Italian songs for Mme. De Courcy. A distinguished list of patronesses stood sponsor for the evening.

Great Crowd for Free Symphony Concert

Three thousand persons tried unsuccessfully to obtain admittance to the free concert given in the auditorium of the Morris High School in the Bronx last Sunday afternoon. The hall was filled to capacity half an hour before the concert began. Prof. Henry T. Fleck, of the Normal College, conducted an orchestra of fifty musicians in Beethoven's Second Symphony, and Dr. Edwin Tracey, who is in charge of music in the high school, led the school chorus in an excellent performance.

Emma Loeffler in Concerts of Three Organizations

Emma Loeffler, the dramatic soprano, appeared on March 11 in the concert at Morris High School, New York, with the Schubert Männerchor. She will be soloist on March 29 at the Social Labor Union Concert with the Metropolitan Opera orchestra under the baton of Leo Schulz and on April 15 is scheduled to sing before the Liederkrantz at Elizabeth, N. J., with the New York Philharmonic orchestra.

Swedish Singers at Banquet

The Swedish Singing Society Lyran celebrated its twenty-fifth anniversary March 14 with a banquet at the New York Press Club. The Swedish Minister at Washington, W. A. F. Ekengren, made the principal speech. The president of Lyran, Charles K. Johansen, presided. The society is one of the best known singing clubs in the country.

Vocal Teacher Weds His Pupil

Philippe Coudert, baritone and vocal teacher, and his pupil, Odette Le Fontenay, who until recently sang at the Opéra Comique in Paris, were married in New York last Tuesday in the French Church of St. Vincent de Paul.

GERARDY AND YSAYE'S SON SAN FRANCISCO ATTRACTIONS

Large Audiences for Tetrizzini, the Loring Club, and "Robin Hood"
— Chicago Company, Gerardy and Local Orchestra as Rival
Week-End Offerings

Bureau of Musical America,
San Francisco, 376 Sutter Street,
March 11, 1914.

GERARDY was heard at the Columbia Theater last Sunday afternoon, that being his first San Francisco appearance in eight years. Gabriel Ysaye at the same time made his local debut as a soloist, but he was already known with much favor here on account of his sonata work with his father a year ago. The accompanying pianist was Carl Bruchhausen.

Bruchhausen began the concert, substituting Seeling's "Lorelei" for an announced Stojowski number. Had the pianist made verbal mention of this substitution, he might never have won the interesting compliment, paid in all seriousness by a reviewer, that in his piano solo Bruchhausen displayed thorough understanding of the Stojowski spirit.

Gerardy and his 'cello received warm welcome. In the Boellmann Symphonic Variations and the Boccherini Suite, the soloist held his listeners with all the accustomed thrill; but it was his final group that revealed him at his best and brought Gerardy and his audience into that enthusiastic, mutual sympathy that must attend perfection in a musical performance. This group consisted of the familiar Bach Air, Schumann's "Abendlied," which the 'cellist was compelled to play a second time, and Davidoff's "Am Springbrunnen." The strings sang to the hearts of the hearers, and the singing was irresistible.

It was unjust to say of Gerardy, as one of the San Francisco papers said, that "his tone was scratchy" in the Boellmann work, or to say, as another paper did, that the composition, or a portion of it, was "played a trifle too slowly" and "made over-sentimental." Yet it was true that in the first part of the program the 'cellist exhibited an unmistakable coldness, something in addition to his characteristic reserve, and the devoted audience did not succeed in getting him entirely out of that mood until the closing group was reached.

Gabriel Ysaye, in whom great interest centered, was at the disadvantage of having an accompanist entirely new to him.

Bright and delicate were Gabriel's renditions of his father's "Rêve d'Enfant" and the Saint-Saëns "Havanaise." The Beethoven Romanza in G Major was well played, too. But in Wieniawski's Russian Airs, a serious test of the young man's abilities, violin and piano failed to agree, the result being detrimental to each; and it was better for the local reputation of Gabriel had this number not been attempted.

The Chicago Opera Company's season at the Tivoli is to begin next Monday. There has been a heavy advance sale, with every indication of a thoroughly successful season.

Tetrizzini's opening concert in the Tivoli was attended by a large audience. Although the diva sang a delightful program and won unbounded applause, she was suffering from a cold that affected her voice in observable degree. As a result of the indisposition, the concert scheduled for last Saturday was postponed to next Saturday afternoon. This will bring her farewell appearance right between the San Francisco Orchestra's symphony concert of Friday afternoon, with Gerardy as soloist, and the Gerardy farewell of Sunday.

This morning the Pacific Musical Society listened to the following program at the Hotel St. Francis:

Piano Solos—Pastoral, Schubert-Taussig; Capriccio, Handel; Chaconne, G. Major, Handel; Emilie Gnauck. Songs—"The Lord is Mindful of His Own" (from St. Paul), Mendelssohn; "If thou wert blind," Noel Johnson; Gertrude Postel, Corinne Goldsmith at the piano. Songs—"At Parting," Rogers; "Where'er You Walk," Handel; "Vainement ma bien Aimée," Lalo; Charles Bulotti, Uda Waldrop at the piano. Trio op. 14, No. 2, Mozart. Andante—Minuetto—Allegretto: Mrs. William Ritter, piano; Nicola Zannini, clarinet; Rudolph Sieger, viola.

The Loring Club entertained an audience of about 2,000 persons in Scottish Rite Auditorium last Tuesday evening, with the program as already mentioned in MUSICAL AMERICA.

Margaret Kemble, whose lecture recitals on new operatic works have been

helpful features of local educational work, in music during the past few years, presented the story and music of Charpentier's "Julien," the sequel to "Louise," in an interpretative recital yesterday at the residence of Mrs. Rudolph Spreckels. On Tuesday of last week she gave a similar account of Franz Schreker's "Der Ferne Klang" at the home of Mrs. Eleanor Martin.

"Robin Hood" was sung by the De Koven Opera Company yesterday afternoon in the Greek Theater, the great open-air amphitheatre at the University of California, with Bessie Abbott as *Maid Marian*. There were about 4,000 persons in the audience.

B. E. Puyans, flautist in the San Francisco Orchestra, has been appointed Cuban Consul in this port. He is twenty-nine years old, and it is claimed for him that while representing the world's youngest republic he is the youngest diplomat of record in the local service. THOMAS NUNAN.

GLOWING PRAISE FOR VILLANI IN "OTELLO"

An Intensely Vital Impersonation of
"Desdemona" at the Boston
Opera House

BOSTON, March 16.—Especially mention should be made of the *Desdemona* of Mme. Villani, who took this rôle at the extra performance of "Otello" given at the Boston Opera House, Wednesday afternoon. Mme. Villani, like every other singer who has sung anywhere in America this season, had only "recently recovered from indisposition," so that she was not in the best of vocal condition. Yet in spite of this it may fairly be said that she proved the best *Desdemona* seen at this theater—and this is said with due respect to other praiseworthy impersonations.

Mme. Villani at last, gave life to the figure on the stage. It seems to have been mutually agreed at some operatic convention that the honest woman shall not only be chaste as driven snow, but also outside the pale of mere human emotions, and above all—perish, indeed the thought—out of the reach of impulses springing from sex. Now, while *Desdemona* was a pure woman and all that, she was a human being, of fine fiber, passionately in love with her Moor. Mme. Villani breathed life into her character, and by so much did the entire effect of the drama gain. Her last act was remarkable for the beautiful simplicity of the "Willow Song" and the "Ave Maria," and *Desdemona's* wild cry of terror as she cried farewell to *Emilia*.

Other parts in this performance were taken by Mr. Zenatello, in the title rôle; and Mr. Ancona, as *Iago*. These singers have been discussed ere this, but Mme. Villani's *Desdemona* remains in the memory as a discovery of the season now drawing to an end. O. D.

Melba-Kubelik Company Departures

Howard E. Potter, treasurer of the Melba-Kubelik tour, this week announced the following schedule of departures following that of Mme. Melba and Lionel Powell on March 17: Jan and Mme. Kubelik, Gabriel Lapiere the accompanist, Mme. Lapiere and Howard E. Potter on the *Amerika*, March 26; Marcel Moyse, the flautist, on May 1 and Edmund Burke, the baritone about May 1 after a Spring tour.

Constantino Twice Sued

Florencio Constantino, the tenor of the Boston Opera Company, was defendant in two suits brought this week in the Supreme Court of New York. One was instituted by J. A. Hoey, for Franko Fano, to collect commissions for engagements obtained in 1906 with the San Carlo Opera Company, and the other was brought by Oscar Hammerstein, who asks \$25,000 damages for alleged breach of contract.

Myrna Sharlow Again Fills Operatic Breach in Boston

BOSTON, March 14.—Myrna Sharlow, the young Boston Opera Company soprano, who recently replaced Mme. Melba

at short notice, again saved an embarrassing situation in Boston, by filling another gap, caused by the illness of Mme. Evelyn Scotney. This time it was at the Tremont Temple in the last of a series of concerts. The program was to have been given by Howard White, basso; Michael J. Dwyer, tenor, and Mme. Scotney, soprano, but the latter singer having been seized by a sudden cold, again Miss Sharlow was called, and stepped into the place of Mme. Scotney, before an audience that completely filled this immense auditorium. Miss Sharlow sang the "Vissi d'Arte" from "Tosca" and a group of English songs. Her clear soprano voice and charming stage presence made a fascinating appeal to the large audience. The other soloists were received with enthusiasm, and John O'Shea was an artistic accompanist. W. H. L.

HOPE TO RETAIN TOSCANINI HERE

Metropolitan Management Confident Noted Conductor Will
Reconsider His Decision

Although Arturo Toscanini, the eminent conductor of the Metropolitan Opera Company, declared in an interview published in the New York Press last Saturday that he had decided not to renew his contract at the close of next season, the management of the opera house holds to the belief that he will be induced to continue his post when the present contract expires.

It is confidently expected that during the forthcoming season when Mr. Toscanini will have ample time to consider his decision that the weight of public opinion and the desire of the management to retain him will prompt him to continue his stay in New York.

The reason given by Mr. Toscanini for his change of plans was his desire to become a conductor of symphonic music. He is said to be eager to conduct orchestral concerts in Europe, and is particularly anxious to carry his message as an interpreter of the symphonic masterpieces into Germany, where he is only known by reputation.

BOSTON ALL-'CELLO PROGRAM

Adamowski's Pupils Show Gratifying
Skill in Popper's Works

BOSTON, March 11.—A program consisting of violoncello compositions of David Popper was chosen this week by Joseph Adamowski of the New England Conservatory to show the progress of his pupils since last Fall. Miss Stickney of the Faculty assisted, playing the Nocturne, op. 42, "The Elfentanz," op. 39, and the Suite for two 'cellos with Ora Larthard. Miss Larthard also played two short solo numbers and the other pupils appearing were Mildred Ridley, William Ward, and Adolph Vogel, Jr. These pupils have all been with Mr. Adamowski for a number of years and some of them are exceptionally talented. Especially interesting among the solo numbers were the "Widmung," "Papillon," "Andacht" and "Elfentanz." There was the usual interested and intelligent audience of musicians. L. L.

Grace Kerns and William A. Schmidt Assist in Spross Concert

POUGHKEEPSIE, N. Y., March 17.—Charles Gilbert Spross, organist of the First Presbyterian Church, gave his third organ recital here last evening, assisted by Grace Kerns, soprano, and William A. Schmidt, 'cellist.

A large audience attended and gave evidence of deep enjoyment of all the numbers. Mr. Spross offered Rene L. Becker's Sonata in G Minor, the Largo from Dvorak's Symphony "From the New World," a Toccata by P. A. Yon, A. Walter Kramer's "A Night Song" and "Morning Song," his own transcription of Chopin's G Major Nocturne, a Nollet Elegie, Matthews's "To Spring," Kinder's Caprice and finally the "William Tell Overture." His performance was a wholly meritorious one, his technical equipment being noteworthy throughout the list of numbers.

Miss Kerns made a fine impression in the air "Hear Ye, Israel" from Mendelssohn's "Elijah" and the "Ave Maria" from Bruch's "Cross of Fire," revealing a voice of lovely quality and praiseworthy style. Popper's "Widmung" and Cui's Cantabile were ably played by Mr. Schmidt.

STRANSKY CLOSSES BALTIMORE SERIES

Alma Gluck Philharmonic's Able
Soloist—Schumann-Heink
and Braslau Recitals

BALTIMORE, March 14.—The Philharmonic Society of New York, Josef Stransky, conductor, gave the closing concert of its series on March 9, Alma Gluck, soprano, being the assisting artist. The program included a Ballet Suite of Grétry orchestrated by Felix Mottl, which was well played; Debussy's "The Afternoon of a Faun," given a highly colored interpretation; the "Carnaval Romain" of Berlioz, brilliantly rendered. It was in the Strauss "Death and Transfiguration" that the most telling effects were gained. Liszt's "Hungarian Rhapsody" No. 1 was given with spirit and strong rhythmic contrasts.

When Miss Gluck made her appearance upon the stage there was prolonged applause. She presented a radiant picture, and in her first aria from Charpentier's "Louise" immediately disclosed her fine artistic attainments and her pure and youthful tone. A broader phase of her art was displayed in a group of songs by Rachmaninoff and Rimsky-Korsakoff. The latter composer's "Chanson Indoue" was given the most exquisite treatment and in his "Shepherd Lehl" Miss Gluck's enunciation of the vernacular was a supreme delight. The audience seemed electrified by this entire group and the applause did not desist until the unwritten law of "no encores" was disregarded and the artist repeated the "Song of India," which was followed by many recalls.

Ford's Theater was thronged on March 10, the occasion being the annual recital given by Mme. Schumann-Heink. A program of a diversified nature was presented and this favorite singer cast a charm about every number. The richness of her voice, its peculiar texture and its other individual characteristics were apparent as on former appearances and again were recognized and greatly appreciated. In giving this recital Mme. Schumann-Heink was assisted by Nina Fletcher, a violinist of considerable grace, and the skilful accompanist, Mrs. Katherine Hoffman.

Sophie Braslau, contralto, was the artist at the seventeenth Peabody recital on March 13 and in her initial local appearance firmly established herself in the esteem of her auditors. The charm of Miss Breslau's personality created a sympathetic feeling between artist and hearers. The depth and color of her voice, its power and dramatic forcefulness, were made apparent immediately in the opening group of songs by Schubert, Brahms and Strauss. The singer reached her most imposing height in the delivery of two songs of Moussorgsky, "Orphan," and "Chant Juif," and three other Russian songs by Rimsky-Korsakoff and Rachmaninoff. French songs and Hurt Schindler's pleasing "Colomba" were effectively given. The most important song of the American group was L. Victor Saar's "Norwegian Love Song." At the close of the recital there was an enthusiastic outburst, to which the singer responded most graciously by playing her accompaniments to the "Habañera" from "Carmen" and an aria from Gluck's "Eurydice," both of which were brilliantly sung. F. C. B.

Composer Thayer New Organist at St. Mark's, Brooklyn

William Armour Thayer, widely known as composer of "My Laddie," who has been organist and choirmaster of St. James' P. E. Church, Brooklyn, for twenty-two years, has accepted a similar post at St. Mark's Church, Flatbush, where he will begin his duties on May 1. Besides being a composer of achievement, Mr. Thayer is professor of music at Adelphi College and is connected prominently with several musical societies. At St. Mark's he will succeed Sanford Ashley Pette. G. C. T.

"Aida" Scene in Narelle-Mylott Joint Recital.

A novelty will be presented to New York concertgoers at Aolian Hall on March 22, when Marie Narelle, soprano, and Eva Mylott, the Australian contralto, give their joint recital. They will present Act II, Scene II, of "Aida," Mme. Narelle singing *Aida* and Miss Mylott *Amneris*. The balance of the program is made up of diversified song numbers.



Annie Louise David, harpist, played during the current week in Troy, N. Y., Bennington, Vt., Boston, Mass., and Lynn, Mass.

Edward W. Tillson, pianist, and Le Roy Gesner, violinist, have instituted a series of pupils' monthly recitals in Spokane, Wash.

Alma Blanton, organist, assisted by Benjamin Eisenberg, violinist, gave an interesting recital at the Peabody Conservatory of Music, Baltimore, March 8.

Edith Martin, harpist, gave a concert in Providence, R. I., recently, with Walter E. Loud, violinist; W. Dole, flautist, and Frank Luker, pianist, as assisting artists.

Corinne Lockett, soprano; Jessie Masters, contralto; and Albert W. Harned, pianist, furnished a recent program in the concert hall of the Library of Congress, Washington, D. C.

Members of the Wednesday Afternoon Musical Club of Bridgeport, Conn., recently listened to a very interesting lecture-recital given by Carl Fiqué on Richard Strauss's "Der Rosenkavalier."

When the Hoffmann Quartet of Boston played its second concert of this season on March 9, in Jacob Sleeper Hall, Heinrich Gebhard, pianist, assisted in Franck's Quintet for piano and strings.

A paper by Ada Johnson was read and an interesting program interpreted by members at the recent monthly meeting of the Chaminade Club, Providence, R. I. The program was in charge of Harriet Williams.

Mme. Mary Marie Marshall Churchill, soprano, and George Clifford Vieh, pianist, and professor at Smith College, recently gave a delightful recital in the Mary G. Burnham School in Northampton, Mass.

An unusually attractive song service was given recently in Racine, Wis., when Frederick W. Carberry, tenor, appeared with the Badger State Male quartet, Mrs. C. C. Aller, soprano, and Mrs. Fred Sugden, organist.

Ludolph Arens has been engaged as director of the advanced piano department and teachers' training course at Lawrence Conservatory of Music, Appleton, Wis. Mr. Arens succeeds A. P. Thomas, resigned.

Arnold Dresden, a talented pianist, who is giving a series of lectures on mathematics before the College Endowment Association, Milwaukee, had occasion to show his musical skill in illustration of his subject at a recent lecture.

The sixth organ recital given by Dr. Orlando A. Mansfield on March 14, at Wilson College, Chambersburg, Pa., was attended by a large and attentive audience. Among the effective numbers was Dr. Mansfield's "Con Moto Maestoso."

The first of a series of three Beethoven chamber music mornings was held at the residence of Mrs. Arnold Guyot Dana, No. 130 Hicks street, Brooklyn, on March 13. Among those participating in these programs are Carolyn Beebe and the Olive Mead Quartet.

Clarine McCarty, pianist, of Washington, D. C., has been touring in Virginia and was heard at the Southern Seminary. She was heard recently as soloist of the Sängerbund concert and at the musicale given by the Livingston Manor Chapter of the D. A. R.

Mrs. T. M. Howells, formerly of Wales, had much success in the Welsh Festival concert, in Florence, Col., on St. David's Day. Her own soprano solos in Welsh and English, her pupils and the large Welsh native choruses made a good impression.

The first of a series of four organ recitals under the auspices of the Rhode Island Federation of Musical Clubs was given in Brown University, Providence, R. I., on March 8, by Edwin E. Wilde, organist and choir-master at St. Stephens Church.

The University of Ohio furnishes the latest Columbus, O., choral organization in a mixed chorus of 175 voices, which will present Smieton's "King Arthur" at commencement, under the direction of Alfred Rogerson Barrington, prominent baritone and teacher.

C. Gordon Wedertz, organist of St. Bartholomew's Episcopal Church of Chicago, and a member of the faculty of the Chicago Musical College, gave a recital at South Haven, Mich., last week on the organ just completed for St. John's Baptist Church at L'Erable, Ill.

For the seventh consecutive year John Barnes Wells, tenor, will sing Stainer's "Crucifixion" at Richmond, Va., on Good Friday night, April 10. Frank Ormsby, tenor, and Frederic Martin, basso, have also been engaged as soloists for the same work at Staunton, Va.

L. J. K. Fowden, who has been teaching in Colorado, recently had a successful recital in Portland by piano and voice pupils, Ruth Morehart, Alice Wilson, Alberta Myers, Irene Fowden, Claude and Everett Runkel, Gladys Holtz, Louise Brimble and May Brady.

A feature on the program presented by Christine Miller at the music hall of the Illinois Woman's College on Monday evening, March 2, was Charles Wakefield Cadman's "Idyls of the South Sea." This beautiful song-cycle was written for and dedicated to Miss Miller.

At the recent meeting of the Friday Morning Music Club of Washington, D. C., a varied program was offered by Miss Biddle, Mrs. Althouse, Miss Warner, Miss Goodwin, Mrs. Wickersham, Mrs. Walter Bruce Howe, Miss Allan, Miss Bailey, Mrs. Miller and Miss Larkin.

Roberta Beatty, contralto, and Graham McNamee, baritone, gave a recital at the Waldorf-Astoria, New York, March 12. Miss Beatty sang songs by Monteverde, Debussy, Rachmaninoff, Wolf, Franz and Brahms, and with Mr. McNamee scenes from "La Favorita" and "Don Giovanni."

Schubert's *lieder* cycle "Die Schöne Müllerin" was the offering of the Fourth Musical Afternoon given by Mme. Arctowska at Hastings-on-Hudson, N. Y., on March 15. Jessie Trube told the story of the miller's maid, with Mrs. Frederick William Fink at the piano.

Robert Allen Squire, formerly organist and choirmaster of the Congregational Church at Wethersfield, Conn., was married to Margaret Diadama Welles on March 14. Mr. and Mrs. Squires will spend their honeymoon by taking a three months' trip to Egypt, Greece and Europe.

Advanced pupils of Mrs. Amelia Gray-Clarke gave a recital at her Brooklyn studios on March 6, assisted by Jeanne Little Wildigg, violinist, and Helen Elizabeth Newland, soprano. The junior pupils were heard on February 28, when Mrs. William H. Bishop, soprano, was the assisting artist.

"Hymn to the Sun God" was sung by Maud Ethel Jones at the University Club, Brooklyn, on March 2. Miss Jones and Edith M. Searle, dressed as Indian maidens, also presented interesting songs of various tribes, and Miss Searle recited several legends. Woodruff Rogers was the accompanist.

In Pueblo, Col., on March 8, at the Crews-Beggs' employees' play, the musical part of the program was given by Violet Miles, violinist, and Florence Thomas, soprano, of the same city. At the Scott School of Music in Pueblo,

Helen Crawford did the most advanced work in a recital of classics.

Adolph M. Foerster's organ compositions, Prelude in D Flat and Triumphal March, and his anthems "Out of the Deep" and "Lead Us Heavenly Father" were heard at the service of the First Methodist Church of Little Rock, Ark., on Sunday, March 8. Mrs. De E. Bradshaw is organist of this church.

The sixtieth anniversary of the Mollenhauers in Brooklyn's music teaching field was celebrated on March 6 in the opera house of the Academy of Music, when the pupils of the Louis Mollenhauer Conservatory of Music were heard. Henry Mollenhauer, Louis Mollenhauer, Jr., and William H. Specht assisted in the program.

The Kneisel Quartet's series of chamber music concerts at Memorial Hall, Brooklyn, ended on March 5. The program on that evening contained Beethoven's Quartet in F Minor, interlude by Glazounow, "In Modo Antico"; Dvorak's Terzetta in C Major for two violins and viola, and Schumann's Quartet in F Major.

Lois Fox, a singer of folk-songs, gave a musicale at the Hotel Plaza, New York, March 16, singing negro plantation songs. Ward-Stephens's "The Rose's Cup," "Quaker Song" by Lawrence and several songs of her own gave pleasure. Vida Standing, harpist, and Mrs. J. Harrison Irvine, who played a spinet solo, also afforded pleasure.

At the tenth organ recital given by Edwin Arthur Kraft, Fellow of the American Guild of Organists, on the new organ owned by the city of Atlanta, Ga., his program included a transcription made by himself of Chaminade's "Serenade," and also a particularly beautiful fantasy on "My Old Kentucky Home" by J. E. W. Lord.

The Monday Morning Musical Club, of Providence, R. I., held an open meeting Monday afternoon, March 9, at which Geneva Holmes Jefferds was the hostess. Olive Russell, a pupil of Weldon Hunt; May Atwood, pianist, a pupil of Mme. Avis Bliven-Charbonnel and Lorraine Johnson, violinist, interpreted a program that was pleasing.

H. N. Clapp of Hartford, Conn., has been engaged as organist and choirmaster at the Congregational Church of Wethersfield, Conn., taking the place of Robert A. Squire of Meriden, who recently severed his connection with that church. R. K. Davis, tenor of the Methodist Church Quartet of New Britain, Conn., has resigned his post to take a position with Organist Clapp.

Augette Forêt, London's "Little Marquis," who has been creating a favorable impression in the concert field through her costume singing, was heard at General Charles Miller's residence, Miller Park, Pa., on February 20. The costumes of this diminutive soprano represent the Louis XVI period and her selections include ariettes, bergerettes, pastorals and folksongs rarely heard.

Samuel A. Baldwin, organist of the College of the City of New York, on Wednesday afternoon, March 11, performed works of Bach, Beethoven and eight excerpts from the works of Richard Wagner. On Sunday afternoon, March 15, his program consisted of Felix Borowski's Suite in E Minor, Bach's D Major Prelude and Fugue, Reger's "Benedictus" and Pastorale and several works of Handel, Rubinstein, Rossini and G. H. Fairclough.

Another successful season was recently brought to a close by the Apollo Club of Janesville, Wis., with the appearance of Anita Carranza, coloratura soprano; Irene Stolfosky, violinist; Prudence Neff, pianist, and Madge Hoyt, accompanist. The artists interpreted a program embracing such works as the Wagner-Liszt "Spinning Chorus" Hubay's Hungarian Poem, Liszt's "Rakoczy March," "Rigoletto" Paraphrase and Ardit's "Se Saran Rose."

Irma Seydel, the young violin virtuoso of Boston, recently gave a recital at the fashionable Bennett School for girls in Millbrook, N. Y., and was received with hearty enthusiasm. Miss Seydel, assisted by Ethel Harding at the piano, gave the entire program, playing most artistically the following numbers: Concerto No. 1, Paganini; "Clair de Lune," Marquarre; "Minuet," Mozart; "Liebesfreud," Kreisler; Sonata in E Major, Bach; "Faust Fantasy," Sarasate.

A. H. Peabody opened the new organ at St. Mark's Cathedral, Salt Lake City, with a recital. Mrs. F. W. Curtis sang "The Lord Is My Light," Allitsen.

Albert Salvi, a young Venetian harpist, was the soloist in a recital at Consolidated Music Hall.

Margaret Whitney, a young composer of that city, has completed a new musical comedy, "Dearie Girl."

Tracy Y. Cannon, assistant Tabernacle organist, has gone to Riverside, Cal., for a series of recitals.

August Vonneth was chosen president and Otto A. Singenberger was re-elected director of the Schwaben Männerchor of Milwaukee at the annual meeting. Other officers are: Fred Meyer, vice-president; William Rheinhardt, secretary; Charles Rheinhardt, treasurer; Charles Theuer, collector; Charles Renner, assistant treasurer; August Kaiser, trustee; Carl Erfeman, librarian; George Rheinhardt; assistant librarian; Charles Rheinhardt, Charles Renner and Joseph F. Klaus, music committee.

At the concert given on Sunday afternoon, March 8, at the Aurora Grata Cathedral in Brooklyn, Herbert Allison, organist, Kathryn Platt Gunn, the American violinist, was heard to advantage in Rehfeld's Spanish Dance, Drdla's Souvenir and the Couperin-Kreisler "La Précieuse." On this occasion the gifted artist distinguished herself by a highly meritorious performance in which her technical equipment and tone were much admired. She was obliged to add encores, among them Dvorak's Humoresque and Ethel Barns's "Swing Song."

The music section of the Ladies' Literary Club of Salt Lake City listened to two interesting talks on March 3, "Teaching the Violin," by George E. Skelton, and "Chamber Music," by Herbert Salinger, manager of the Salt Lake Quintet. The musical program was furnished by Mrs. A. H. Peabody, Mrs. J. T. Treasure, Clarence Burton, F. Dewey Richards, Mrs. D. W. McAllister, Mrs. Frank E. Johnson and Mrs. Jack Taylor. At the recent "Hour of Music" in the Consolidated Music Hall delightful numbers were furnished by Mrs. Edward McGurkin, harpist, and the St. Mary's Academy orchestra.

Mauder's "Penitence, Pardon and Peace" recently received a capable interpretation by the choir of the First Baptist Church of Bridgeport, Conn., under the direction of Herbert C. Cutler. A quartet composed of Ethel M. Pollard, soprano; Elizabeth Spencer, contralto; A. N. Tinker, tenor, and Stanley N. Beans, basso, did good work. Others who assisted were Mrs. G. H. Curtis, Anna Anderson, Mathilda Ball, Aurora Nordstrom, sopranos; Irene Carney, Bertha Hagen, Mae Lampman, contraltos; Albert Jersey, Chester Jersey, George Weidenghoff, tenors; J. Albert Havens, Everett Jersey and Meth Williams, basses.

A program that awakened much enthusiasm was given at the Bedford Heights Baptist Church, Brooklyn, on March 9. The artists were Mrs. Edith Thayer Latimer, soprano; Mary Colgan, violinist; Marie W. Moffitt, contralto; Francis A. Weismann, tenor, and Alfred G. Robyn, who played the piano. The latter gave several solos and accompanied Mrs. Latimer in his own attractive compositions. Miss Moffitt sang an aria from "La Gioconda" and "Qui dei contrabandier" from "Carmen," among other numbers, and Miss Colgan among her violin selections offered "Danse Hongroise," "Tambourine Chinois," "Sicilienne" and "En Bateau." Mr. Weismann won favor with "I Hear You Calling Me," "To My First Love," "You'd Better Ask Me" and "Walther's Preislied."

At a recent meeting of Crescendo Club of Atlantic City, N. J., the study embraced many things of importance to American music in the nineteenth century up to the Civil War, including negro folk-songs. Participants were Amanda Rotholz, Elizabeth Barrett, Miss Jeffries, Mrs. W. Blair Stewart, Mrs. Robert Race, Pearl Ketchum, Ruby Cordery, Mrs. August Bolte and Mrs. H. W. Hemphile. The leader of the evening was Mrs. Joseph Ireland. The Sisterhood of Beth Israel, at its regular monthly meeting, gave a vote of thanks to J. Virginia Bornstein for her untiring work in making the recent musicale a financial success. The musical part of the program was presided over by Ida Taylor Bolte. Evalyn Tyson was accompanist. Miss H. Strauss played several solos.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Anderton, Margaret.—New York, Mar. 20-27.
Antosch, Albin.—Tiffin, O., Apr. 28, 29.
Aschenfelder, Louis.—(Mme. Fritz Scheff tour); week of March 22, Orpheum, San Francisco, Cal.; week of March 29, Orpheum, Oakland, Cal.
Beddoe, Mabel.—Mt. Vernon, N. Y., Apr. 14; Newark, Apr. 15.
Bispham, David.—Seattle, Wash., week of Mar. 22; Portland, Ore., week of Mar. 29, and April 5; San Francisco, weeks of Apr. 12 and 19; Oakland, Cal., week of April 26.
Bryant, Rose.—Elizabeth, N. J., Apr. 16; Easton, Pa., Apr. 23.
Butt, Clara.—Brooklyn, April 1; Toledo, Apr. 17.
Caslova, Marie.—Syracuse, May 4.
Castle, Edith.—Quincy, Mass., Apr. 21.
Connell, Horatio.—Toledo, Mar. 26; Knoxville, Ill., Apr. 4; Chicago, Apr. 6; Boston, Apr. 10; New York, Apr. 15; Sweet Briar, Va., Apr. 26.
Culp, Julia.—Pueblo, Colo., Mar. 23; Colorado Springs, Mar. 24; Denver, Colo., Mar. 26; Chicago, Mar. 29; Grand Rapids, Mar. 31; New Orleans, Apr. 6; Milwaukee, Apr. 13; St. Louis, Apr. 14.
Eubank, Lillian.—Paterson, Apr. 27.
Flesch, Carl.—Philadelphia, Mar. 21; New York, Mar. 22; Toronto, Mar. 26; Philadelphia, Mar. 30, 31; Boston, Apr. 3, 4.
Gittelsohn, Frank.—Königsberg, Germany, Mar. 20.
Goold, Edith Chapman.—Glen Ridge, Mar. 20; Bloomfield, N. J., Mar. 30; Chicago, Apr. 6.
Granville, Charles Norman.—Elizabeth, N. J., Apr. 16.
Gunn, Kathryn Platt.—Brooklyn, Mar. 27 and Apr. 12.
Henry, Harold.—Chicago, Mar. 23; Williamsport, Pa., Mar. 26; New York, Mar. 31.
Hinkle, Florence.—Rubinstein Club, New York, Mar. 21; New York, Mar. 23; Hutchinson, Kan., March 30.
Hissam-De Moss, Mary.—Crawfordsville, Ind., Mar. 24; New York, Apr. 10; Brooklyn, Apr. 12.
Joslyn, Frederic.—Providence, R. I., Mar. 22; Andover, Apr. 4; Boston, Apr. 10.
Kaiser, Marie.—Tiffin, O., Apr. 28, 29, Kansas City, May 6.
Kellerman, Marcus.—Dayton, O., Mar. 23; Cincinnati, Mar. 27; Joliet, Apr. 9 and 12; Jacksonville, Ill., Apr. 13; Charlton, Ill., Apr. 14; Murphysboro, Ill., Apr. 15; Normal, Ill., Apr. 16; Beaver Dam, Wis., Apr. 17; St. Cloud, Minn., Apr. 18; Oregon, Ill., Apr. 20; Polo, Ill., Apr. 21; Freeport, Ill., Apr. 22; Moline, Ill., Mar. 23; Winona, Minn., Mar. 24; Council Bluffs, Ia., Apr. 26; Ft. Dodge, Ia., Apr. 27; Athens, Ga., Apr. 30.
Kerns, Grace.—Boston, April 10; Minneapolis, April 14; Richmond, Va., May 11.
Knight, Josephine, Lowell, Mass., May 12.
Levin, Christine.—Southwest and Middle West, Mar. 18 to April 25.
Loeffler, Emma.—Minneapolis, Mar. 27.
Lund, Charlotte.—New York, Apr. 19.
McCormack, John.—Washington, Mar. 20; Boston, Mar. 22; Springfield, Mass., Mar. 23; New Haven, Conn., Mar. 25; Hartford, Mar. 26; Ithaca, N. Y., Mar. 28; Bridgeport, Conn., Mar. 29; Toronto, Can., Mar. 31; Williamsport, Pa., Apr. 2; Troy, N. Y., Apr. 3; Metropolitan Opera House, New York, Apr. 5.
Menth, Herma.—Canton, O., Mar. 31.
McCue, Beatrice.—New York, Mar. 26.
Miller, Reed.—Newark, Apr. 10; Providence, Mar. 19; New York, Mar. 23, 28.
Miller, Christine.—Fremont, O., Mar. 23; Erie, Pa., Mar. 24; Chicago, Apr. 6; Appleton, Wis., Apr. 7; Chicago, Apr. 20; Grand Forks, N. D., Apr. 23; Indianapolis, May 1; Syracuse (Festival) May 5, 6; Louisville, Ky., June 24, 25, 26.
Morrissey, Marie.—Newark, N. J., Apr. 12; Brooklyn, Apr. 16.
Nichols, Mr. and Mrs. John W.—Rye, N. Y., Mar. 20; Fredonia, Mar. 23; Dunkirk, Mar. 24; Saratoga, Mar. 25; Buffalo, Mar. 26; Erie, Pa., Mar. 27.
Northrup, Grace.—East Orange, N. J., Mar. 25.
Ormsby, Frank.—Newark, N. J., Mar. 20.
Paderewski, Ignace J.—Philadelphia, Apr. 1; Chicago, Apr. 17, 18.
Patterson, E. Eleanor.—New York, Mar. 24.
Potter, Mildred.—Chicago, Apr. 5; Boston, Apr. 10; Spartanburg, S. C., May 7, 8.
Purdy, Constance.—Providence, R. I., Apr. 3.
Reardon, George Warren.—Brooklyn, Mar. 24; New York, Mar. 25; Locust Valley, Mar. 26; Brooklyn, Apr. 15.
Rennay, Leon.—Paterson, N. J., April 28.
Rogers, Francis.—New York, Mar. 29; Lakeville, Conn., Apr. 5.
Rumford, Kennerley.—Brooklyn, Apr. 1; Toledo, Apr. 17.
Seydel, Irma.—Minneapolis, Mar. 22; Lindsborg, Kan., Mar. 24.

Simmons, William.—New York City, Mar. 22; Ridgewood, N. J., Mar. 25; Englewood, N. J., Mar. 29; Englewood, N. J., Apr. 5; Ridgewood, N. J., Apr. 12; Southampton, N. Y., Apr. 16; Haverhill, Mass., Apr. 21.
Siezak, Leo.—Chicago, Apr. 10, 11.
Sorrentino, Umberto.—New York (Waldorf-Astoria), Mar. 21; New York, Mar. 23; New York (Kriens) Mar. 24; Tarrytown, N. Y., Mar. 25; New York, Mar. 29; Passaic, N. J., Mar. 31; Little Theater, New York, Apr. 3; New York, Apr. 4; Philadelphia, Apr. 6; New York, Apr. 8; Paterson, N. J., Apr. 13; Elizabeth, N. J., Apr. 17; New York, (Waldorf-Astoria), Apr. 23; New York, Apr. 25 (Astor); Providence, R. I., Apr. 30.
Smith, Ethelynde.—Boston, Mar. 24.
Spross, Charles Gilbert.—Brooklyn, Mar. 20; New York (Plaza), Mar. 23; New York, Mar. 24.
Stevenson, Lucille.—Milwaukee, May 5.
Sundellus, Mme. Marie.—Cambridge, Mass., Mar. 26; Milton, Mass., Mar. 26; Boston, Mar. 31; Lexington, Mass., Apr. 1; Quincy, Mass., Apr. 21; Boston, Apr. 23; Minneapolis, June 8-11 (Swedish Festival).
Szumowska, Mme. Antoinette.—Bangor, Me., Mar. 23; Augusta, Me., Mar. 24.
Tollefsen, Mr. and Mrs. Carl H.—Brooklyn, Mar. 28.
Trnka, Alois.—Chicago, Mar. 29.
Webster, Carl.—Boston, Mar. 20; Lawrence, Mass., Apr. 13.
Wells, John Barnes.—New York, Mar. 24; Stamford, Conn., Mar. 25; Englewood, N. J., Mar. 29; New York City, Apr. 1; Cleveland, O., Apr. 4 and 6; Youngstown, O., Apr. 2; Poughkeepsie, Apr. 7; Richmond, Va., Apr. 10; Jersey City, Apr. 17; Elmira, N. Y., Apr. 22; New York, Apr. 30.
Wheeler, William.—New York, Mar. 24; Aeolian Hall, New York, Mar. 25; New York (Private), Mar. 26; Baltimore, Mar. 27.
White, James Westley.—Fitchburg, Mass., Apr. 7; Boston (Copley-Plaza), Apr. 15.
Wilson, Gilbert.—Westwood, N. J., Mar. 24; Roselle, N. J., Mar. 25.

Orchestras, Quartets, Chorus, Etc.

Barrere Ensemble.—Cincinnati, Mar. 21 and 22; Charleston, W. Va., Mar. 23.
Boston Symphony Orchestra.—Carnegie Hall, New York, Mar. 21.
Chicago String Quartet.—Chicago, Apr. 2.
Chicago Symphony Orchestra.—Chicago, Mar. 20, 21; Elgin, Mar. 23; Chicago, Mar. 27, 28; Chicago, Apr. 6, 7; Bloomington, Ill., Apr. 13; Cleveland, Apr. 14; Ft. Wayne, Apr. 15; Chicago, Apr. 17, 18; Milwaukee, Apr. 20.
Kneisel Quartet.—Oshkosh, Wis., Mar. 23; Springfield, Ill., Mar. 24; Jacksonville, Ill., Mar. 25; St. Louis, Mar. 26; Vinton, Ia., Mar. 27; Chicago, Mar. 29; Hollidaysburg, Pa., Mar. 30; Philadelphia, Apr. 2; New Haven, Apr. 3; Aeolian Hall, New York, Apr. 7.
Manhattan Ladies' Quartet.—Maplewood, N. J., Apr. 22; New Haven, Conn., May 1.
Minneapolis Symphony Orchestra.—Minneapolis, Mar. 27.
New York Philharmonic Orchestra.—Carnegie Hall, New York, Mar. 22, 26, 27; Mar. 30 to Apr. 4, on tour.
Philadelphia Orchestra.—Wilmington, Del., Mar. 23; Philadelphia, Apr. 1.
Philharmonic Trio.—Brooklyn, N. Y., Apr. 4 (Inst. of Arts and Sciences).
Sinsheimer Quartet.—New York, Mar. 24; New York (Waldorf-Astoria), Apr. 18.
St. Louis Symphony Orchestra.—St. Louis, Mar. 20 and 21.
Tollefsen Trio.—Aeolian Hall, New York, Mar. 21; Essex Falls, N. J., Mar. 26; Watertown, N. Y., Mar. 26.
Toronto Symphony Orchestra.—Toronto, Mar. 26.
Zoelfner Quartet.—Hinsdale, Ia., Mar. 21; Chicago, Mar. 22; Tiffin, O., Mar. 23; Findlay, O., Mar. 24; Chillicothe, O., Mar. 25; Detroit, Mar. 26; Derby, Conn., Mar. 27; New York City, Mar. 31; Washington, Apr. 11; Red Springs, N. C., Apr. 13; Lincolnton, N. C., Apr. 16.

PUCCINI TO WRITE OPERETTA

"The Swallow," Libretto by Willner, to Be Produced in America by Dippel

LONDON, March 14.—It is announced here that Giacomo Puccini has signed a contract to write the music to a libretto by Dr. A. M. Willner, author of the librettos of "The Dollar Princess" and "The Count of Luxembourg." The work is intended for production in Vienna next Winter. The piece, which will be in three acts, will be called "The Swallow."

Andreas Dippel announced last Tuesday that he had obtained the rights for the United States and Canada to the Puccini-Willner operetta, "The Swallow," and that he would produce it next year during his season of operetta in New York.

Pavlova Breaks Ankle

ST. LOUIS, March 17.—Anna Pavlova broke her ankle during her performance here to-night and the injury is so serious that she may have to cancel the rest of her tour.

NEW SCHUMANN-HEINK TRIUMPH IN HER LATEST CHICAGO RECITAL

A Noble Performance by the Great Contralto—Fannie Bloomfield Zeisler's Annual Appearance with Chicago Orchestra—Sametini and Reuter in Joint Recital

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, March 16, 1914.

CHICAGO heard a number of new and unusual compositions last Sunday afternoon at the various concerts given by resident and visiting artists. Of special interest was the recital by Mme. Ernestine Schumann-Heink at Orchestra Hall, which was practically filled to its last seat.

These many seasons have we heard this great singer, but though her art is familiar to all lovers of music throughout the world, the exposition of her musical gifts and her wonderful interpretations of song are ever fresh and interesting.

Her program was built up of classic, romantic and fanciful numbers. "My Heart Ever Faithful," by Bach, was a great exposition of vocalism. This was followed by the tremendous "Die Allmacht," by Schubert, a number which she has made peculiarly her own. The playful Schubert "Forelle," which she gave as an encore, furnished a relief to her heavier numbers.

Then followed a group of Brahms songs, including the "Sappische Ode," in the reading of which Mme. Schumann-Heink stands supreme. Songs by Rubinstein, rarely heard in concert today, and by Carl Loewe completed the German pieces, and then followed a miscellaneous group by Gertrude Ross, Grieg, Leroux and Delibes.

Nina Fletcher, a young Boston violinist, gave two groups of pieces between Mme. Schumann-Heink's numbers and proved a gifted player. She chose a most unusual work for her Chicago introduction, the E Minor Sonata by Bach, which she played commendably. She was also heard in three short pieces by Bach, Cui and Wieniawski. Katherine Hoffman was the accompanist.

Sametini-Reuter Recital

A joint recital by Leon Sametini, violinist, and Rudolph Reuter, pianist, at the Studebaker Theater brought forth Busoni's Sonatina Seconda for piano, played by Mr. Reuter, and the Sonata in G Minor, for violin and piano, by Daniel Gregory Mason, both of which were given public performance for the first time in Chicago at this concert.

Mr. Sametini chose a number of smaller pieces for his part of the program, including some old classics of Fiocco, Lotti and Porpora, of which perhaps the Caprice in A Minor by Paganini was the most important. This he played with great technical proficiency and art. His setting of the A flat Impromptu of Chopin, for violin solo, brings forth nothing new except that the second section gives the performer opportunity for the display of a singing tone.

Mr. Reuter displayed the courage of a martyr in memorizing Busoni's Sonatina. It is far removed from the recognized conventional melodic form and follows the musical idiom of the futurist Arnold Schönberg. It was admirably performed and disclosed Mr. Reuter's fine technique and his sane interpretative qualities. He was also heard in music by Brahms, Chopin and Liszt, and was compelled to add two encores.

The Sonata for piano and violin by Mason is a work in the conventional pattern. Of the three movements, the *andante tranquillo* proved the most pleasing, while the first section is well made and has ingratiating themes, though of inordinate length. Both artists gave the work an exemplary performance.

Success of Women's Chorus

The seventh annual concert by the Columbia School Chorus was given in the Howard Theater at the same time and attracted a large audience. The chorus is composed of some sixty women singers, under the direction of Louise St. John-Westervelt, who has them well under control. They sing with good precision and tonal quality and with admirable purity.

The program brought forth some excerpts from the cantata, "The Poet and the Dryad," by A. Cyril Graham, the Chicago composer, which were given for the first time in Chicago at this performance. There were also part songs by Arne, Brahms-Saar, Chausson, Lad-

mirault and Ropartz and the concert closed with a group of Swedish folksongs arranged for chorus by Louis Victor Saar.

Lillian Price, mezzo-soprano, assisted by Paul van Katwijk, pianist, was heard in two groups of songs in which she disclosed a voice of pleasing quality. George Nelson Holt, baritone, and Monica Graham-Stults, soprano, assisted in the cantata.

The sixth of the series of Metropolitan Artists' Course concerts given at the Fine Arts Theater, yesterday afternoon, introduced to Chicago musicians Marcien Thalberg, a French pianist, who has recently come to America, and who disclosed admirable talents. He has both technical efficiency and musical understanding. Marguerite Burkhardt, who shared the concert with him, has a soprano of some beauty, but is hardly equipped for public appearances just yet. Her singing of the Tosti song "Ideale" showed, however, that she has musical insight. Nadge Hoyt played the accompaniments.

Oscar Seagle, baritone, assisted by Emily Barber, violinist, gave a program Saturday afternoon in the Congress Hotel.

Last Monday evening Henriot Levy, the pianist gave his yearly recital at the Fine Arts Theater, before an audience which was made up of most of the leading musicians of the city, and in his program brought forth all those sterling qualities for which he is held in such high esteem by the Chicago musical public. Though adhering strictly to the conventional pieces of piano literature, he demonstrated afresh his mastery of technical resources, his poetic insight and his authoritative style.

Mme. Zeisler with Chicago Orchestra

Music of several romantic periods was offered by Frederick Stock at the regular concerts of the Chicago Symphony Orchestra last week. The attractiveness of the concert was enhanced by the annual appearance of our brilliant Chicago pianist, Fannie Bloomfield Zeisler, as soloist.

Mme. Zeisler played the Weber Concertstück and the Hungarian Fantasia by Liszt, and as usual, scored a veritable triumph.

Ernest Schelling's "Symphonic Legend" played for the first time in Chicago at this concert, proved a well made, though hardly inspired composition. There are atmosphere and orchestral mastery in the two sections, and at least rhythmically, there is novelty, for the second section is scored in five-four time and, as the work is founded on a bit of Oriental verse, this second section makes the impression the composer desired.

The program contained also the "Tragic" Overture by Brahms, and the Symphony No. 4, by Schumann. Conductor Stock made the closing movement especially brilliant by means of an acceleration of tempo. The orchestra was in good condition and played with fine swing.

Mme. Zeisler followed the precedent recently established in that, though she was repeatedly recalled, she did not give an encore. MAURICE ROSENFELD.

Roundabout Tour for de Tréville Amid California Floods

LOS ANGELES, CAL., March 7.—Yvonne de Tréville has courageously succeeded in filling her dates on the Pacific coast in spite of storm and flood. In order to get the comparatively short distance from Los Angeles to Fresno she had to go to San Francisco and then down the valley, arriving at the concert hall at 9 p. m., followed by a train of luggage—for her recital is a costume recital. From Fresno she took train again to San Francisco and then down to Santa Barbara. Part of her journey to Redlands was made by automobile (which would better have been a boat), thence back to Los Angeles and down the coast to San Diego. And from there she goes back to San Francisco. Miss de Tréville managed to keep all her engagements and in each case delighted her audience. W. F. G.

The vested male choir of St. John's Episcopal Church at York, Pa., recently sang Maunders' cantata, "Penitence, Pardon and Peace," under the direction of John Denues.

ORCHESTRAS OF SMALL CITIES OUR HOPE, SAYS HELEN WARE

Their Utilizing of Local Musicians to Spread Uplift, As Is Done by Bethlehem Organization, Will Make Them Flagbearers of "Musical Independence"—Unique Schwab Symphony of Millworkers and Business Men, Children and Adults

"WE hear much of 'musical atmosphere' and the 'quaint old cities' of Europe, but one does not have to cross the ocean to find such places," remarked Helen Ware, the young interpreter of Hungarian and Slav music on her return from a tour with the Lehigh Symphony Orchestra.

"I have studied and played in concerts abroad for many years, and cherish some dear memories of those days, but none will overshadow my impressions of the dear little Pennsylvania city of Bethlehem, with its picturesque old homes and enthusiastic music lovers. Two men have placed Bethlehem on the musical map of the world, Dr. J. Fred Wolle, the director and leading spirit of the annual Bach festivals, and A. M. Weingartner, who with the generous aid of Charles M. Schwab, made it possible to found a concert band of ninety players, and a splendid symphony orchestra. And all of this in a city of some 15,000. A new \$100,000 home for the band has just been completed, thanks to the generosity of Mr. Schwab.

"The orchestra consists of boys, girls, young women, and men—yes, and some grandfathers, also. They are from all walks of life including the steel worker from the mills, and the most prominent business and professional men of the city.

One Orchestral Family

"It seemed like a great family with a spirit of good cheer and fellowship. It is this wonderful buoyant spirit that leaves its lasting impression with the artist who has the good fortune of enjoying their genuine hospitality and good fellowship. They love their conductor and enter into their work with a spirit of earnestness that is bound to bring splendid results.

"In the *tutti* of my concerto," continued Miss Ware, "I could not help but turn to them for a second or so, for it was truly inspiring to be accompanied by the members of this splendid orchestra whose motive of working for months every year over this difficult program was purely their great love for music, and their ardent desire to present it to the rest of mankind.

"One little fellow of fourteen whom I'd seen that afternoon waging a fierce snowball battle against one of his classmates, sat there among the second violinists seriously playing his part. It does not take a great deal of imagination to conceive what a great spiritual uplift and refining influences the youth of a community receive from their affiliations with such amateur symphony orchestras as this.

"The cities which they visit annually pay a tribute to their musical neighbors

in glowing terms, for they know how much perseverance and conscientious co-operative work it requires to attain such results.

"In my humble opinion," declared Miss Ware, "it will not be the great symphony orchestras of our leading cities that will be mainly instrumental in making the



Helen Ware, American Violinist, and A. M. Weingartner, Conductor of Lehigh Symphony Orchestra

Americans a musical race, for their visits to smaller cities result but after all in temporary uplift. It will be these smaller cities, with their spirited music-lovers, striving for higher ideals year after year, drawing more and more of the young music students into the fold of their own symphony orchestras. They will be the flagbearers of your editor's great cause, the very foundation of the 'musical' independence of America."

left for an extended concert tour which will last until the first of May. Mr. Seagle was accompanied on this tour by Frank Bibb, the gifted young American pianist. They appear in Buffalo, Canada, Chicago and the Midwest in March, and will be in the South during April.

Mr. and Mrs. Seagle sail for England on May 21 and will go at once to their country home in Sussex, where the baritone will teach a Summer class, including a number of prominent singers. Mr. Seagle will also sing in London several times during the season.

MELBA-WEINGARTNER CONCERT IN BOSTON

A Noteworthy Performance at the Opera House—Both Melba and Mme. Weingartner in Good Voice.

BOSTON, March 16.—A second concert was given by Felix Weingartner, Lucille Marcel and Mme. Melba, last night in the Boston Opera House. Mme. Melba's voice, in spite of its recent misfortunes, remains an incomparable organ. There is no voice like it. It seems unlikely that this generation, at any rate, will ever see another to match its golden purity, its wonderfully even range, and the utter mastery of *bel canto* on the part of the singer. Mme. Melba sang the "Voi che sapete" of Mozart, and the "Ave Maria" from "Aida" with orchestra. Mr. Weingartner, an admirable pianist as well as conductor, accompanied Mme. Melba when she sang songs by Bemberg and Tosti as encores, and for one of the Tosti songs, the "Mattinata," Mme. Melba played her own accompaniment.

Mme. Weingartner sang the "Liebestod" from "Tristan und Isolde" and songs by Schumann and Weingartner as encores. Her songs on the program were Fontanille's trifle, "Obstination"; "Roches Inaccessibles," by an unknown composer, and "Schifferliedchen," Weingartner. Mme. Weingartner was in excellent voice, and although she sang a number of small songs, she made a big voice respond in its lightness and pliability to their demands, and she was repeatedly recalled. This voice is a glorious one.

Mr. Weingartner, alone with his orchestra, gave remarkably fresh and spirited readings of the Beethoven "Leonore" Overture, No. 3, the "Freischütz" Overture, and his own arrangement of Weber's "Invitation to the Dance." This is a virtuoso piece for a virtuoso conductor. All sorts of effects are found, but the instrumental richness of color is only a side issue. There is also richness of tone. Two and three themes and counter themes, made up of motives of the waltz, are heard in combination. Very ingeniously are they worked, and very effectively did Mr. Weingartner conduct his piece, which was so warmly applauded that it had to be repeated.

Nina Morgana, the coloratura soprano, was the soloist in the concert at the Vanderbilt Hotel, New York, on March 15, along with the Imperial Russian Balalaika Orchestra, under Alexander Kirilloff.

NINTH SYMPHONY IN STOKOWSKI CONCERT

Philadelphia Orchestra and Two Choruses Unite in Impressive Performance

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, March 16, 1914.

THE culmination of the Philadelphia Orchestra's notable season may be said to have been reached in the program presented at the twentieth pair of concerts at the Academy of Music last Friday afternoon and Saturday evening, with the presentation of the Beethoven Ninth Symphony. Mr. Stokowski and the orchestra had the assistance of a large chorus comprising the Mendelssohn Club and the Junger Männerchor Singing Society and a quartet of soloists including Florence Hinkle, soprano; Marie Stone Langston, contralto; Nicholas Douty, tenor, and Horatio Connell, baritone. The only other number on the program was Beethoven's Overture, "Leonore" No. 3, which opened it, and which was given a beautiful interpretation.

Mr. Stokowski, as is his custom, conducted the symphony entirely without notes, and in a manner that once more gave evidence of his thorough musician-ship. While the Ninth may not be Beethoven's most appealing symphonic work, in a melodious sense, it is nevertheless a work that charms and thrills, and under Mr. Stokowski's direction its performance is a notable achievement. The vivacious scherzo was delightfully given, with perfect precision and verve, and the *adagio* was played with beauty of tone and breadth and sympathy of expression.

The chorus of the final movement was given with fine effect by the efficient body of about 250 voices of the Mendelssohn Club, trained for this occasion, owing to the illness of W. W. Gilchrist, by Herbert J. Tily, and the Junger Männerchor, of which Eugen Klee is the director. The inspiring lines of Schiller's "Ode to Joy" were sung with excellent precision, spirit and full, rich quality of tone, showing not only careful preparation but individual intelligence on the part of the singers. The solo parts were very well sung by Miss Hinkle, Miss Langston, Mr. Douty and Mr. Connell.

A. L. T.

Myrtle Irene Mitchell on Annual Visit to New York

Myrtle Irene Mitchell, the Kansas City manager, visited New York this week according to her annual custom. Miss Mitchell, who has been devoting her time to the arranging of "star" concerts in Kansas City, is making her plans for next season while in the east and will bring to Kansas City several attractions of unquestioned importance, equal if possible to Geraldine Farrar, John McCormack and Paderewski, who were heard there this season under her management. Miss Mitchell will remain in New York until Monday, March 23, attending various concerts and the opera.

Official Celebration for Boston Opera Company's Sailing

BOSTON, March 14.—Boston will give a fitting farewell to its opera company when that organization sails for Europe on Sunday, March 29. As it is Director Russell's determination that the company shall leave Boston on the *Lapland*, the largest steamer that ever entered the harbor, the matter of the departing celebration has been taken up

by the Chamber of Commerce, the directors of the port, the city officials, the Boston City Club and the Real Estate Exchange.

W. H. L.

Oscar Seagle Tour to Continue Until First of May

Oscar Seagle made his last appearance for some time when he sang with the Trio Lutece in the Belasco Theater on March 15. On the following day he

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